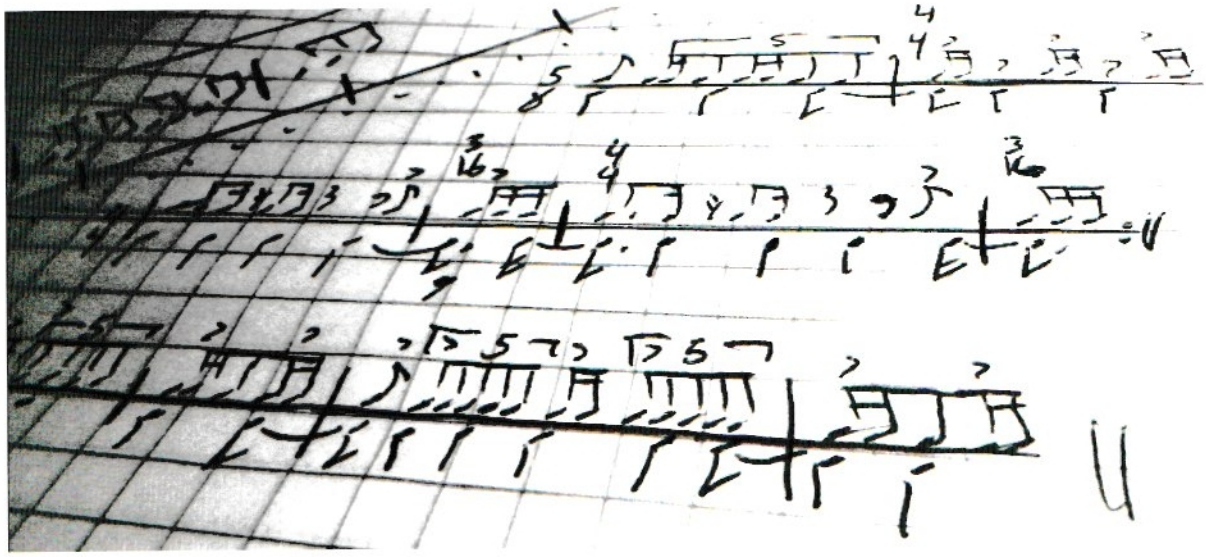
CANGELOSI

PUBLICATIONS

Technical Timing

a method for metronome and snare drum

3 1 0 exercises with 5 0 0 0 + interchangeable technical variations



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Technical Timing

Casey Cangelosi

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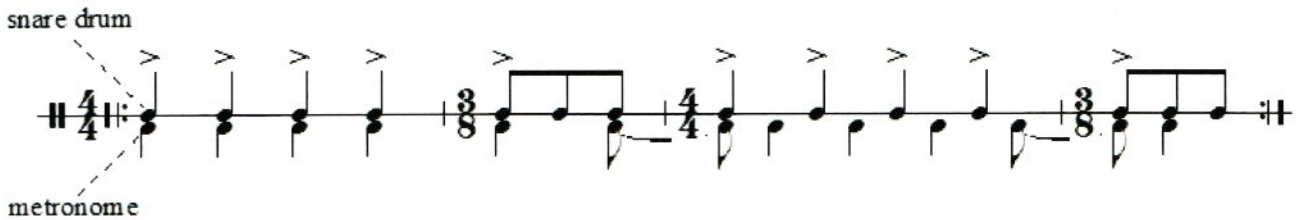
Purpose

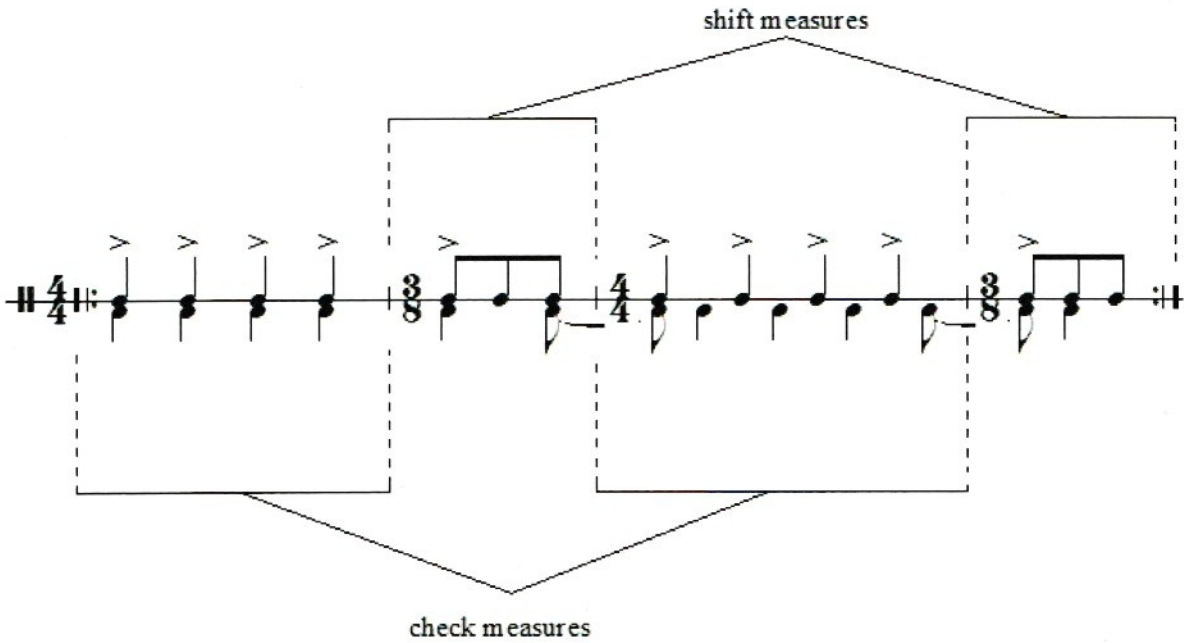
To gain a deeper relationship with steady time and sharpen your sense of beat. The goal is to always keep the metronome's click exactly where notated. As the click shifts to different partials of the beat, learn that you can feel comfortable with the seeming discomfort, and that it is right. You will soon be able to tell the difference between a click that is uncomfortable because it is wrong and one that is uncomfortable but oh-so-right because it is on the correct partial.

Notation

I imagined these exercises for snare drum, but other applications could certainly be considered. In any case, the intention is to strengthen the groove relationship to steady time. The metronome click will stay constant while the performer perceives the click to shift rhythmic locations. The top voice is the snare drum, while the steady voice below is the metronome.

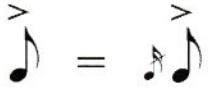


Each exercise alternates between "*check measures*" and "*shift measures.*" The check measures serve as measures of stability, allowing the performer to know if they have properly moved the click to its correct location. The first check measure always starts with a downbeat click, but subsequent check measures are different. The shift measures relocate the click to a new partial of the beat. The metronome is always notated so that the player knows where the click belongs. The number of check and shift measures in an exercise will vary depending on how many shifts are required for the pattern to cycle through.



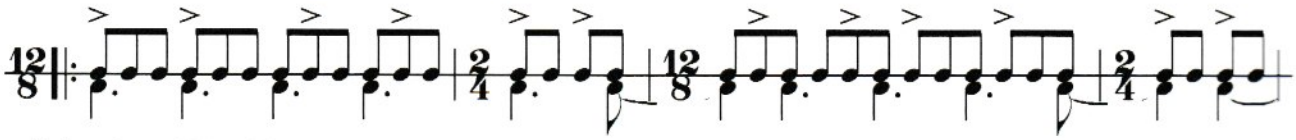
Challenge Substitutions

"Challenge Substitutions" are modifications to the exercises. Challenge substitutions are meant to create variations and increase difficulty with various stand-in substitutions. For example:

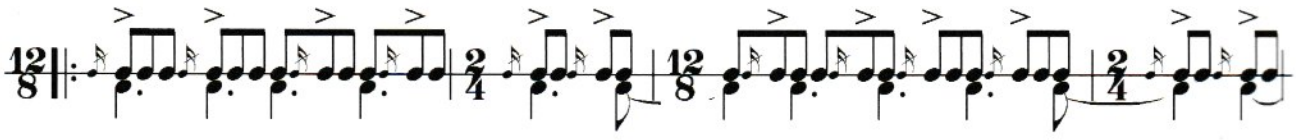


When this challenge is added to an exercise, all accented eighth notes should be played as accented flams.

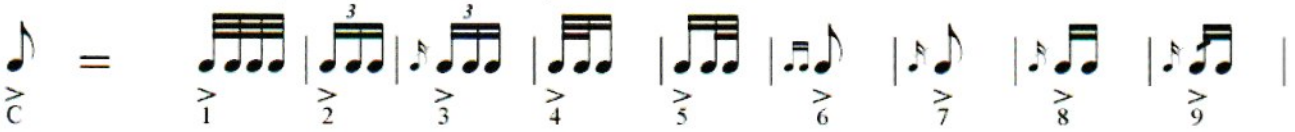
With this substitution at play, this exercise:



will be played like this:



Here are further examples of how "Challenge Substitutions" work:



Above is row C from "Section no. 1 Substitutions" (page 7). Let's examine various substitutions to a single exercise:

Original:

with C – 1 substitution:

with C – 2 substitution:

with C – 3 substitution:

with C – 4 substitution:

etc...

Notice that C is an accented eighth note, hence only accented eighth notes were changed. This detail is important, as there are challenge substitutions written for unaccented notes as well.

Challenges will vary depending on what the given exercise allows. Use them sparingly, if at all. Make sure you can play the exercise thoroughly as written first, as these modifications can drastically increase the difficulty of an exercise. They are great for creating challenging technique recipes within the exercises as well as mental thought twisters. These modifications can give the book longevity far beyond what is written. Use the table system [A – 1, A – 2 etc...] to organize your selected challenge substitutions. Many substitutions can be combined; try applying two to the same exercise.

Be sure to explore various stickings to get the most technical benefit from these modifications, especially standard diddle and flam rudiments.

Tips/FYI

Try different tempos, often faster is easier. Be sure to practice what does not come easily to you, be it fast or slow.

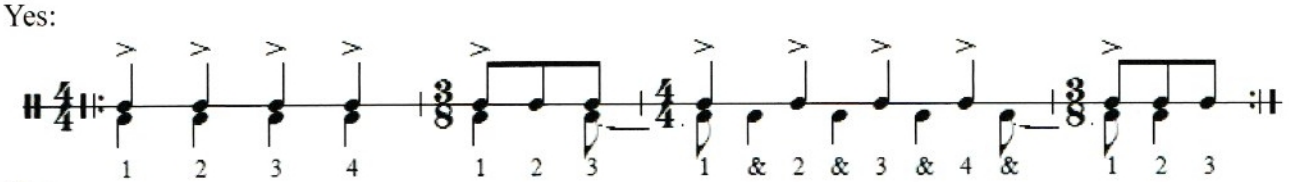
The metronome should feel like your duet partner throughout.

If a check measure is not locking in right away, don't restart, try to adjust to make it fit.

Repeat check measures until you are tight with the metronome. Move on once comfortable and slowly work up to the exercise as written. You can repeat a check measure as many times as you like, the metronome won't know the difference.

For the exercises to be most beneficial, count and think the time signatures exactly as written. In other words, don't trick the exercise. Don't reorganize the counting to make the challenge fit the metronome.

Yes:



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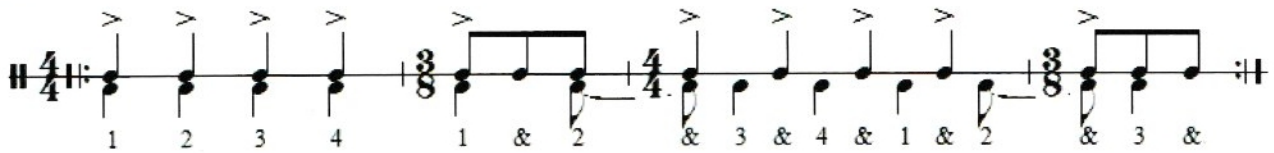
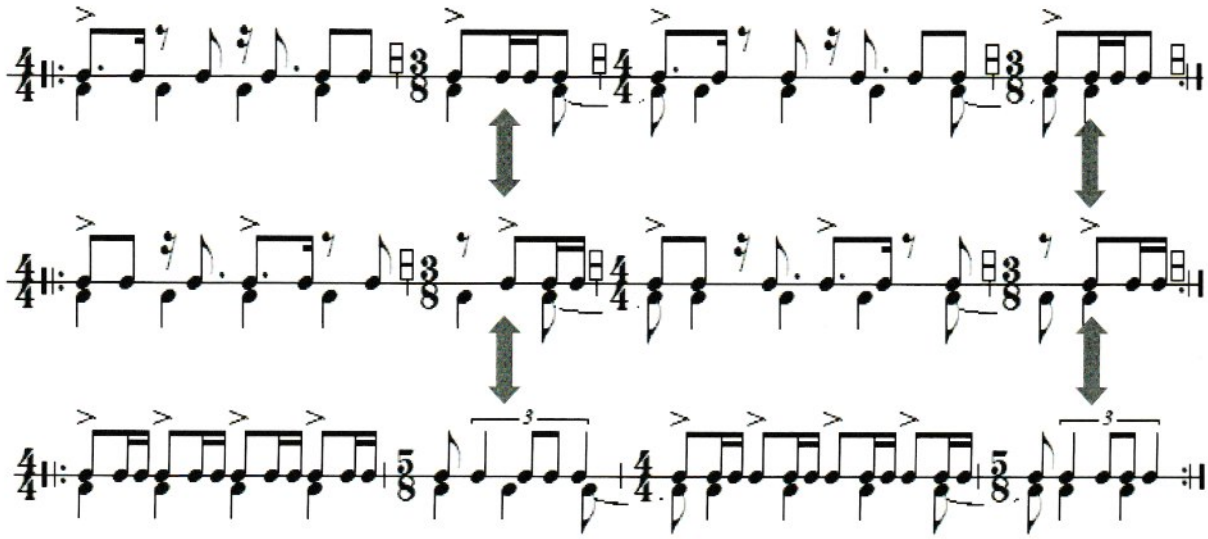


If you are using a pendulum mechanical metronome, make sure it is on a flat surface. These metronomes will not keep steady time on a tilted surface. You can even make these metronomes swing if the surface they are resting on is tilted just right.

Many shift measures can be swapped between exercises. For example: 3/8 can be swapped for any other 1/8, 3/8, 5/8, 7/8, 9/8, (any odd number), and the subsequent check measure will still read the same. Experiment to get more variation or create sight reading challenges.



Graduate up and down tempos gradually, but also try to change tempos radically. Get settled comfortably into an exercise at one tempo then change your metronome to a dramatically different tempo. Try to accurately execute the new tempo with only one or two clicks before starting.

Focus your efforts on the exercises that you find challenging.

Vamp uncomfortable check measures, keep yourself in the awkward place.

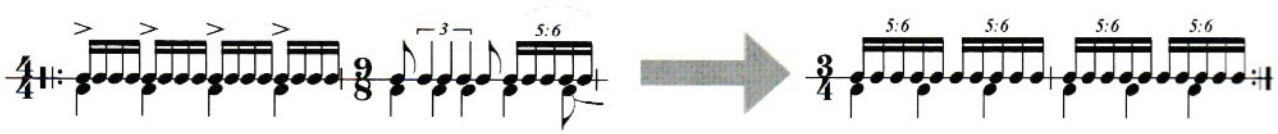
Tap your foot two ways: 1. Tap to the written time signatures. 2. Tap against the written time signatures in unison with the metronome.

To skip straight to the challenge, it may be relevant to start in the first shift measure.

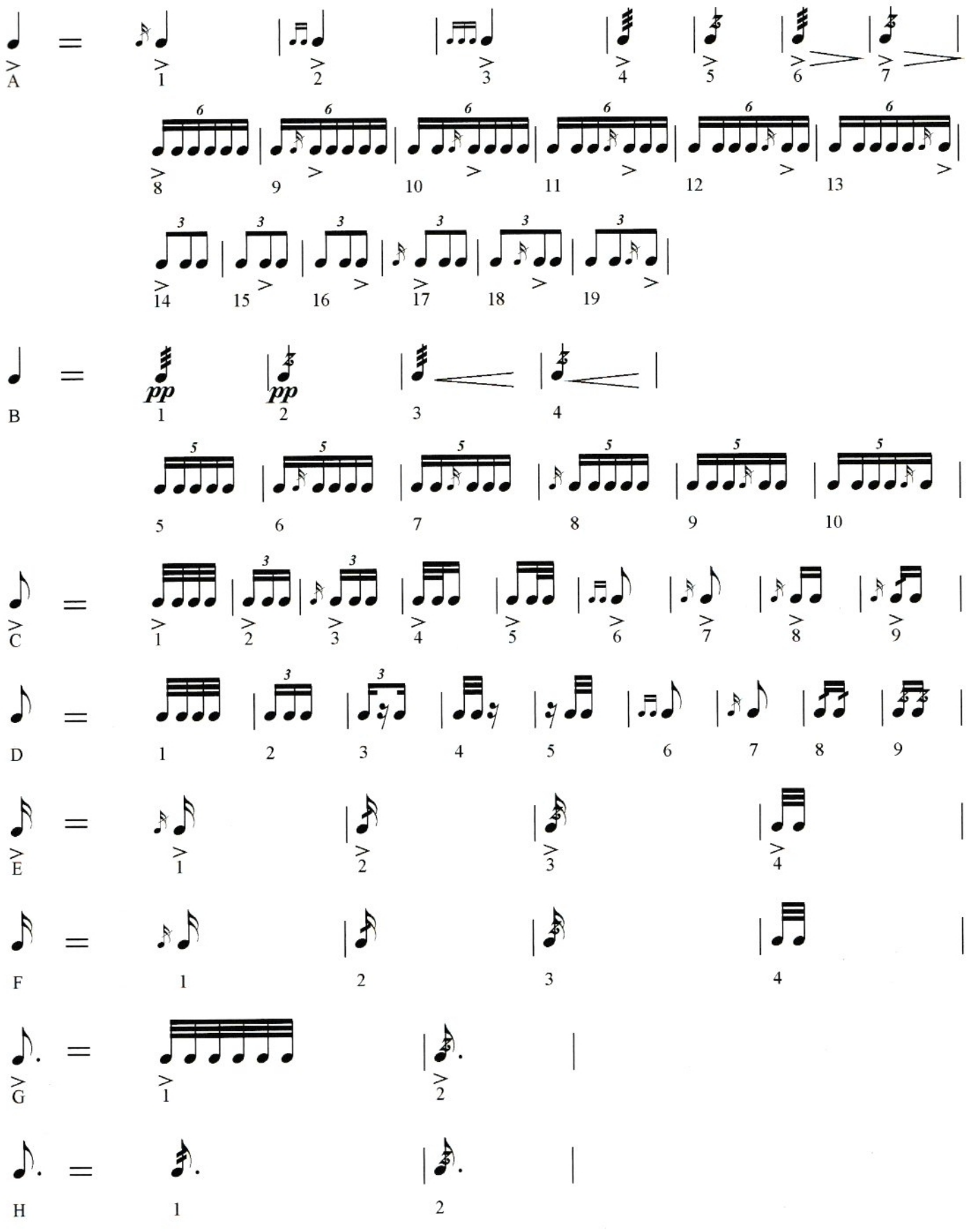
The accents are present to complicate the feel and counting.

Setting your metronome to subdivisions can be very helpful, but don't consider the exercise complete until executed with the single click as written.

Isolate any challenging rhythms, make sure you can execute them accurately in a standard non-shifting context.



Section no.1 Challenge Substitutions



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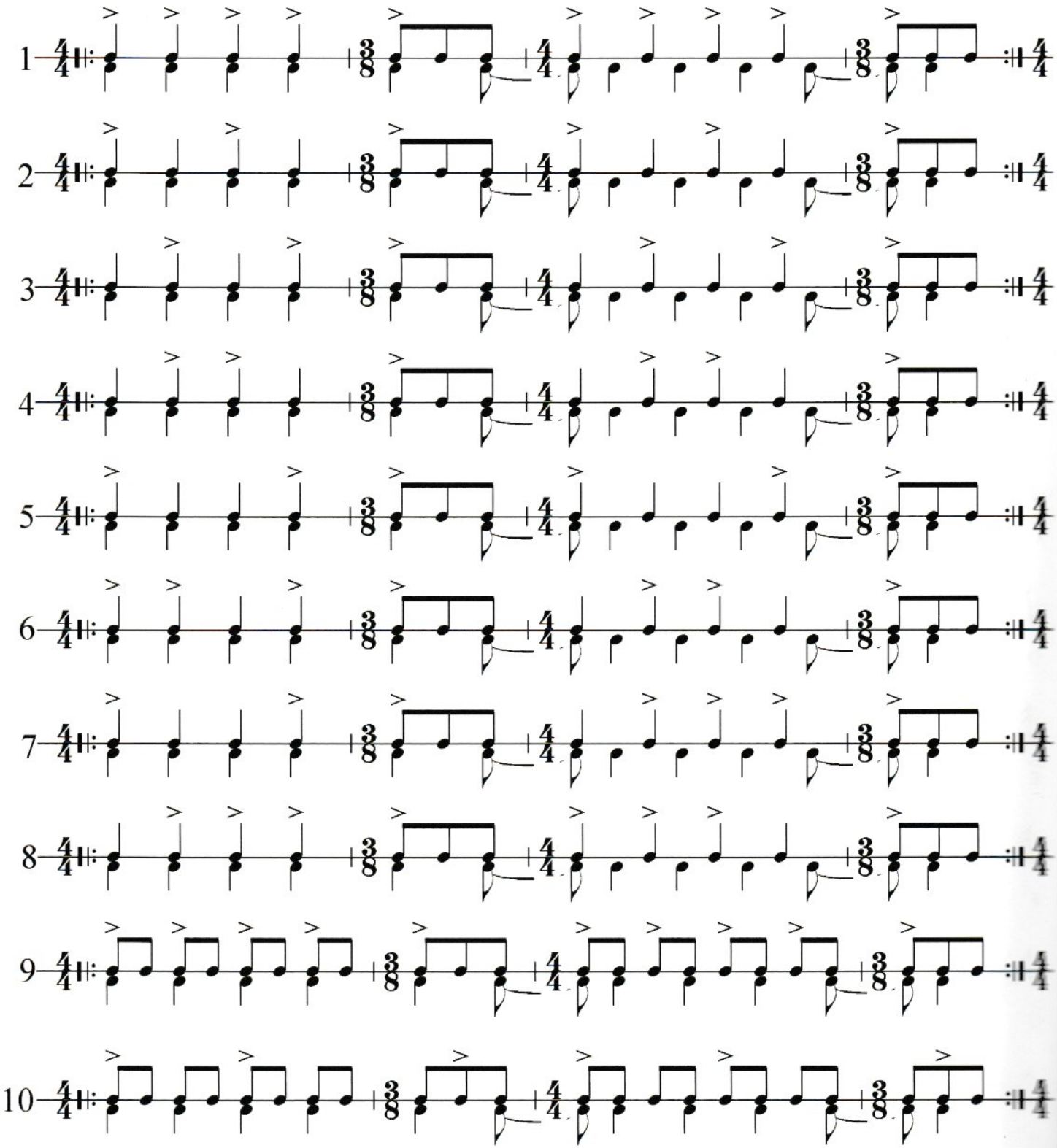

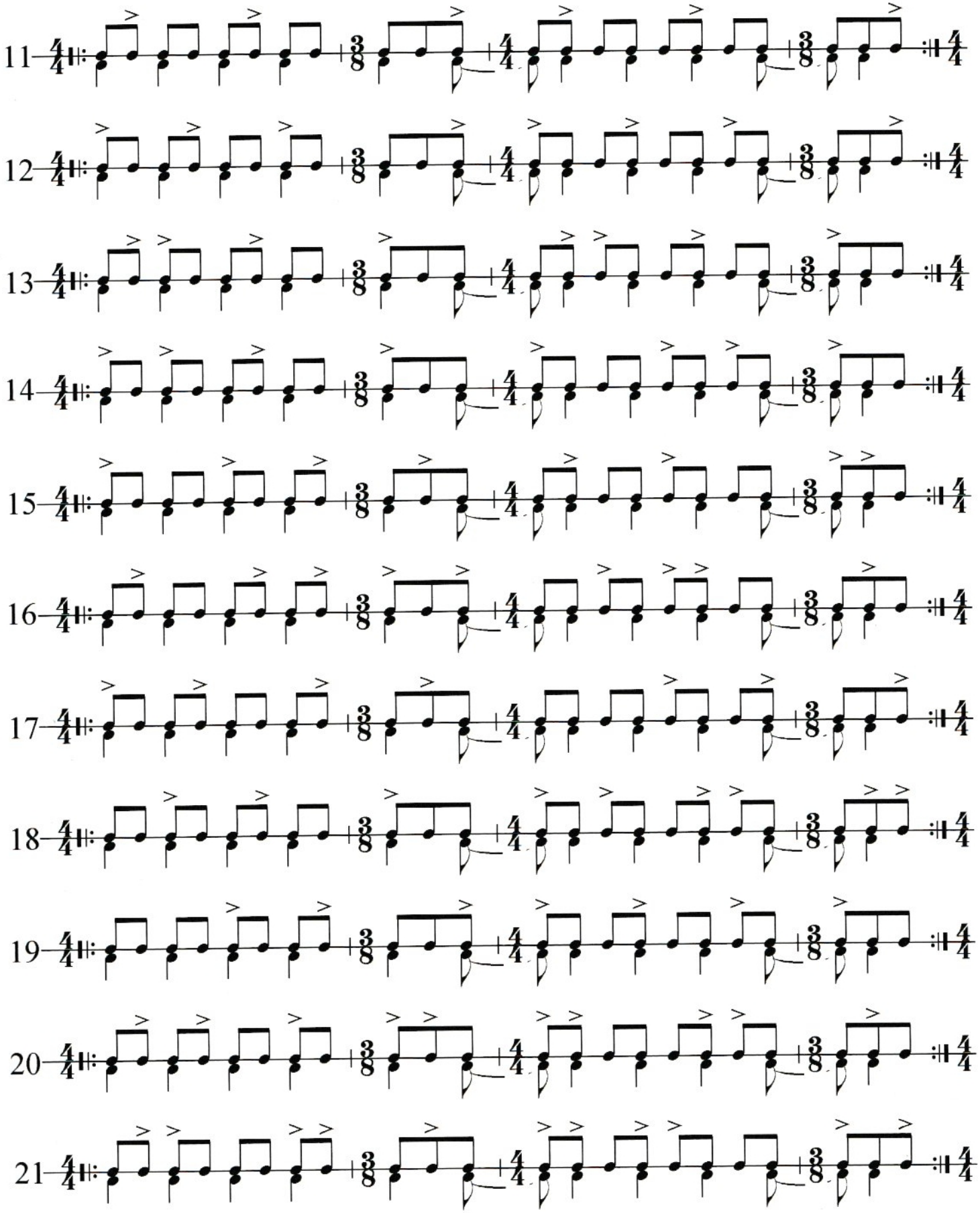
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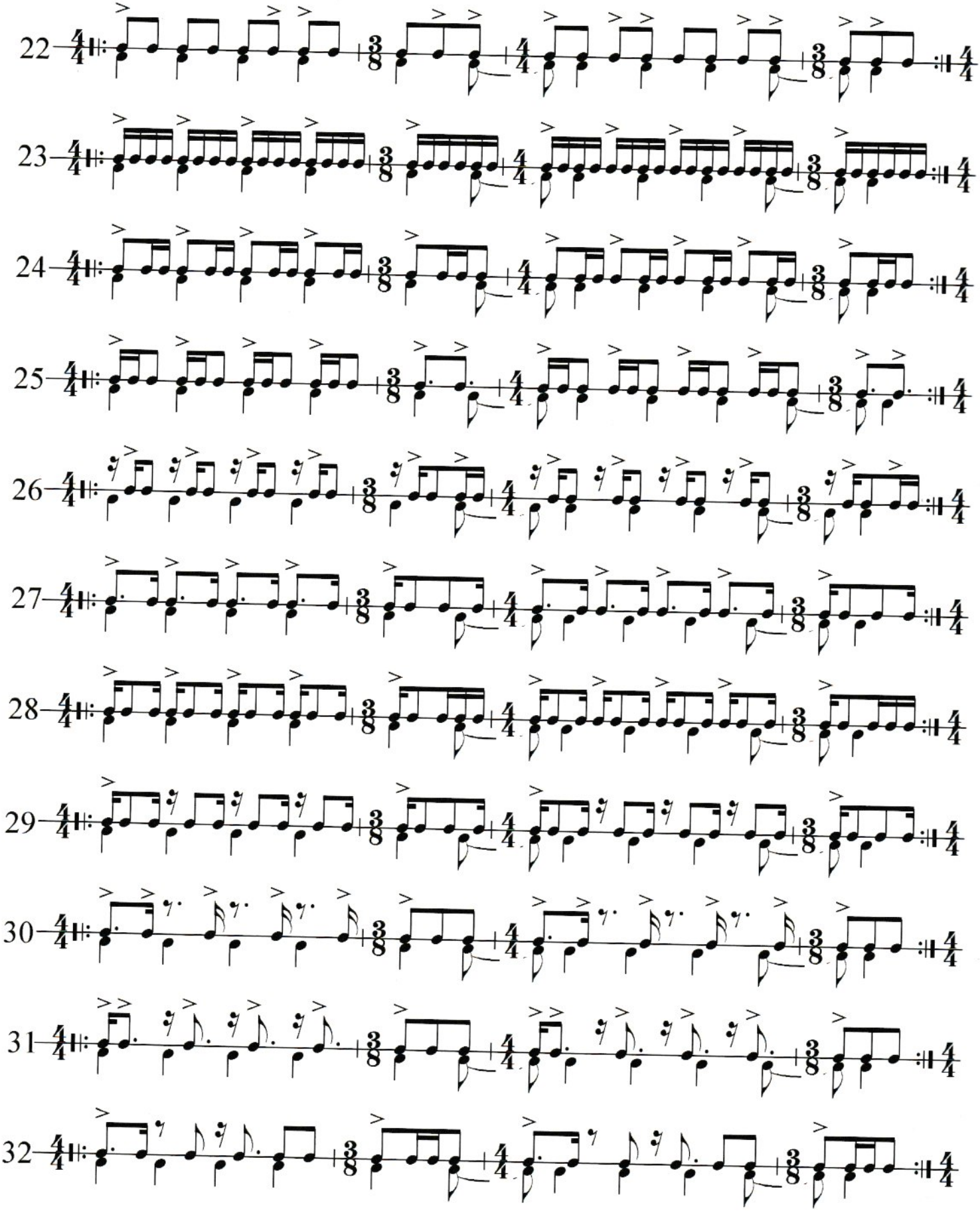
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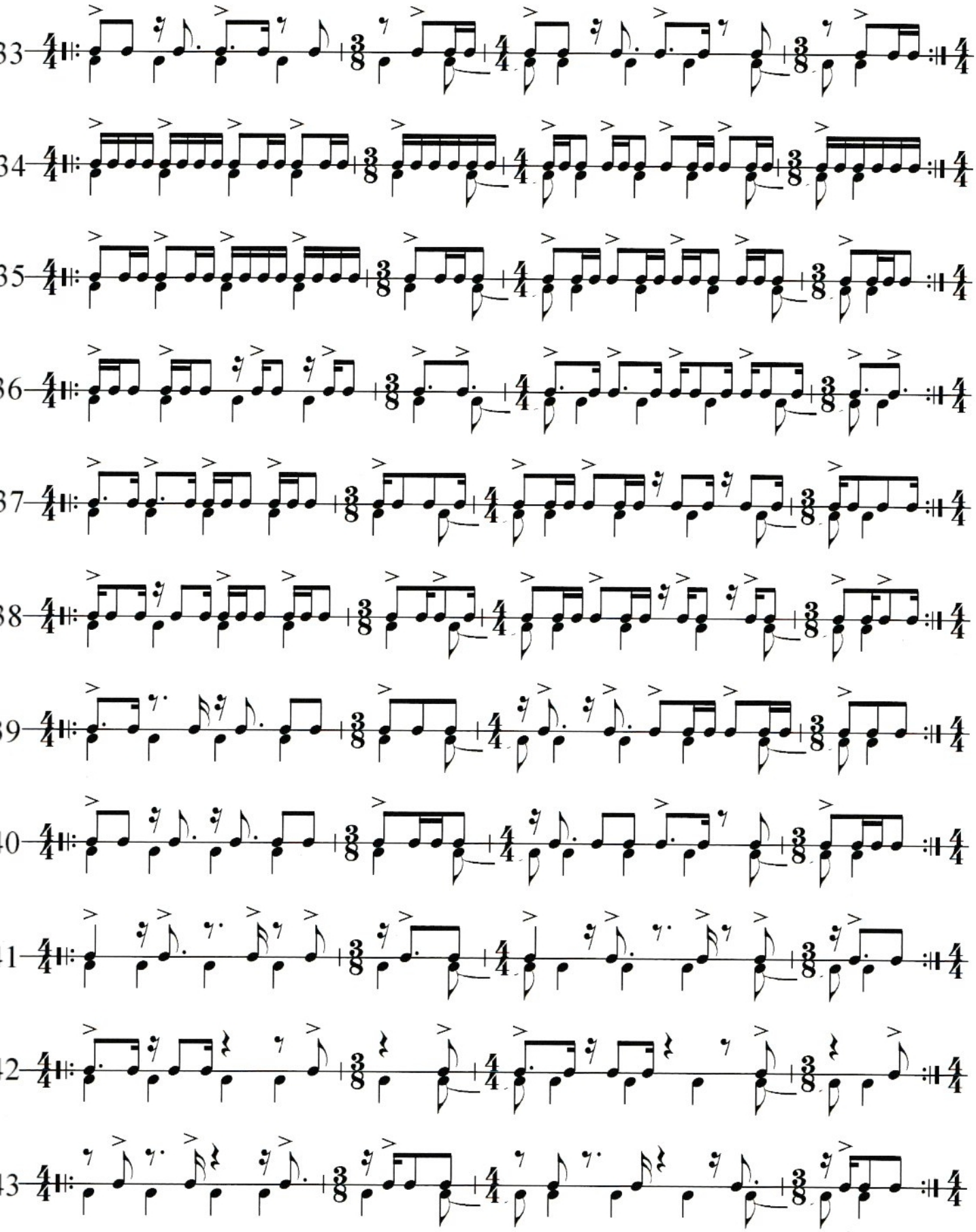

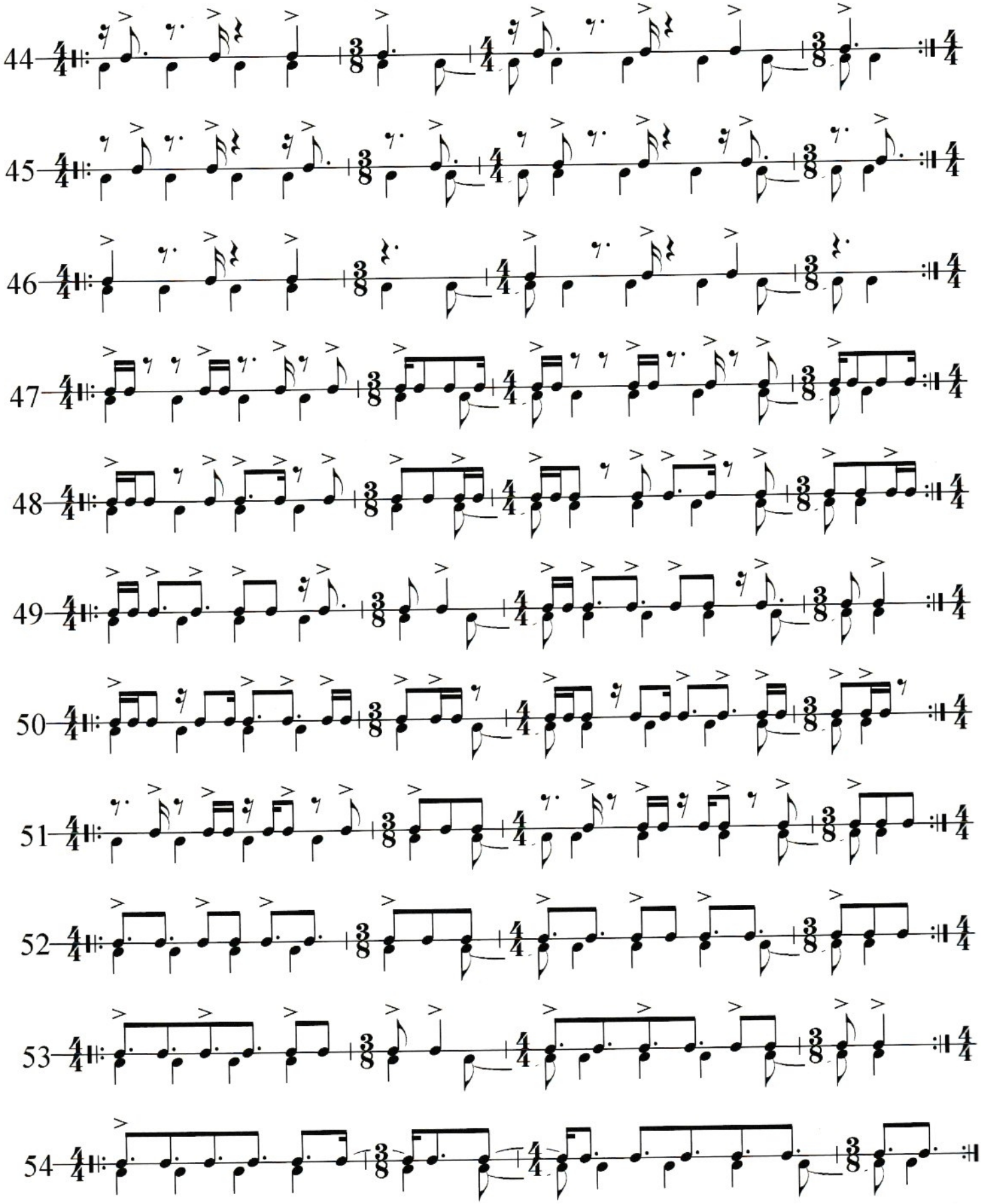
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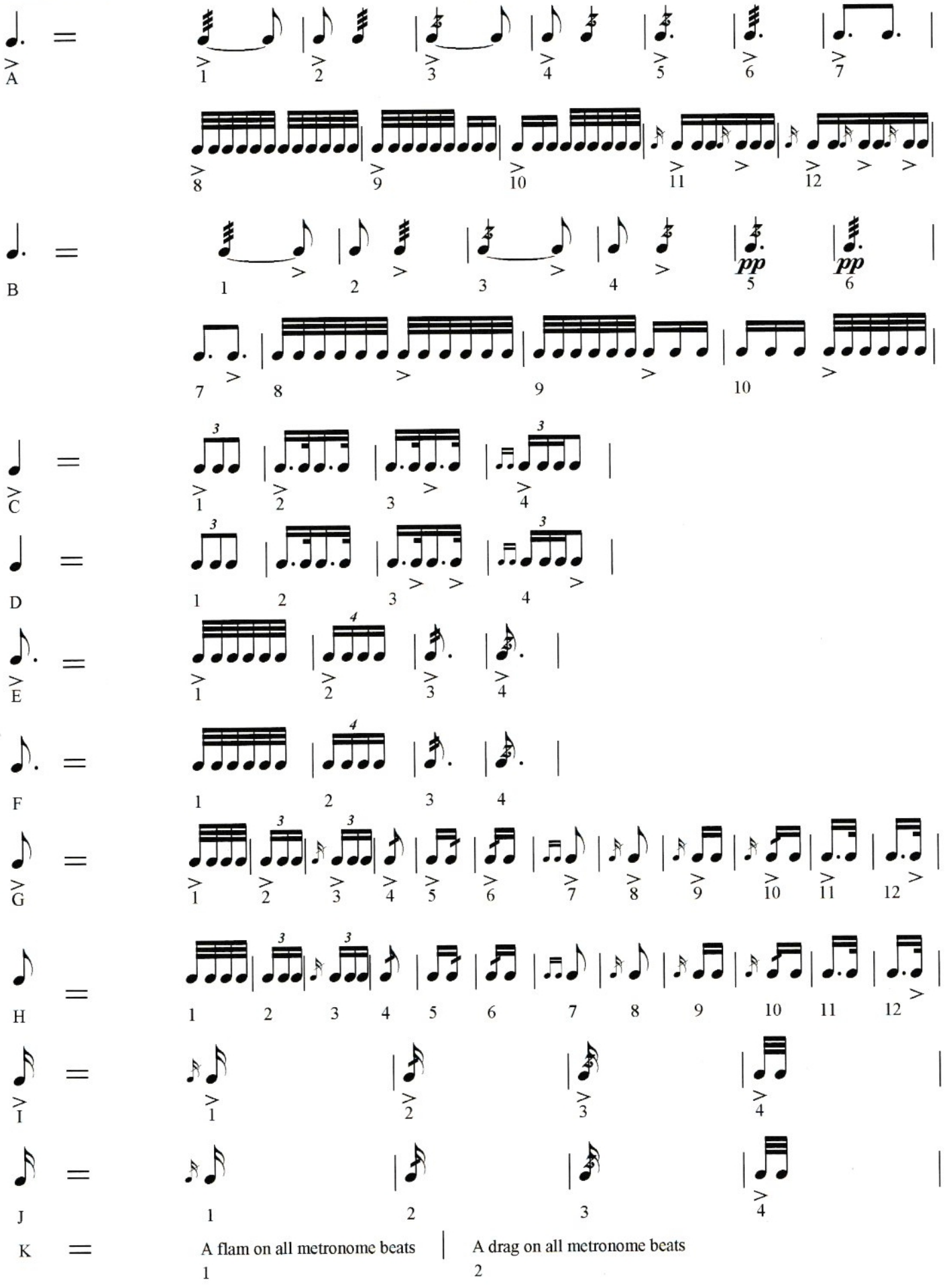

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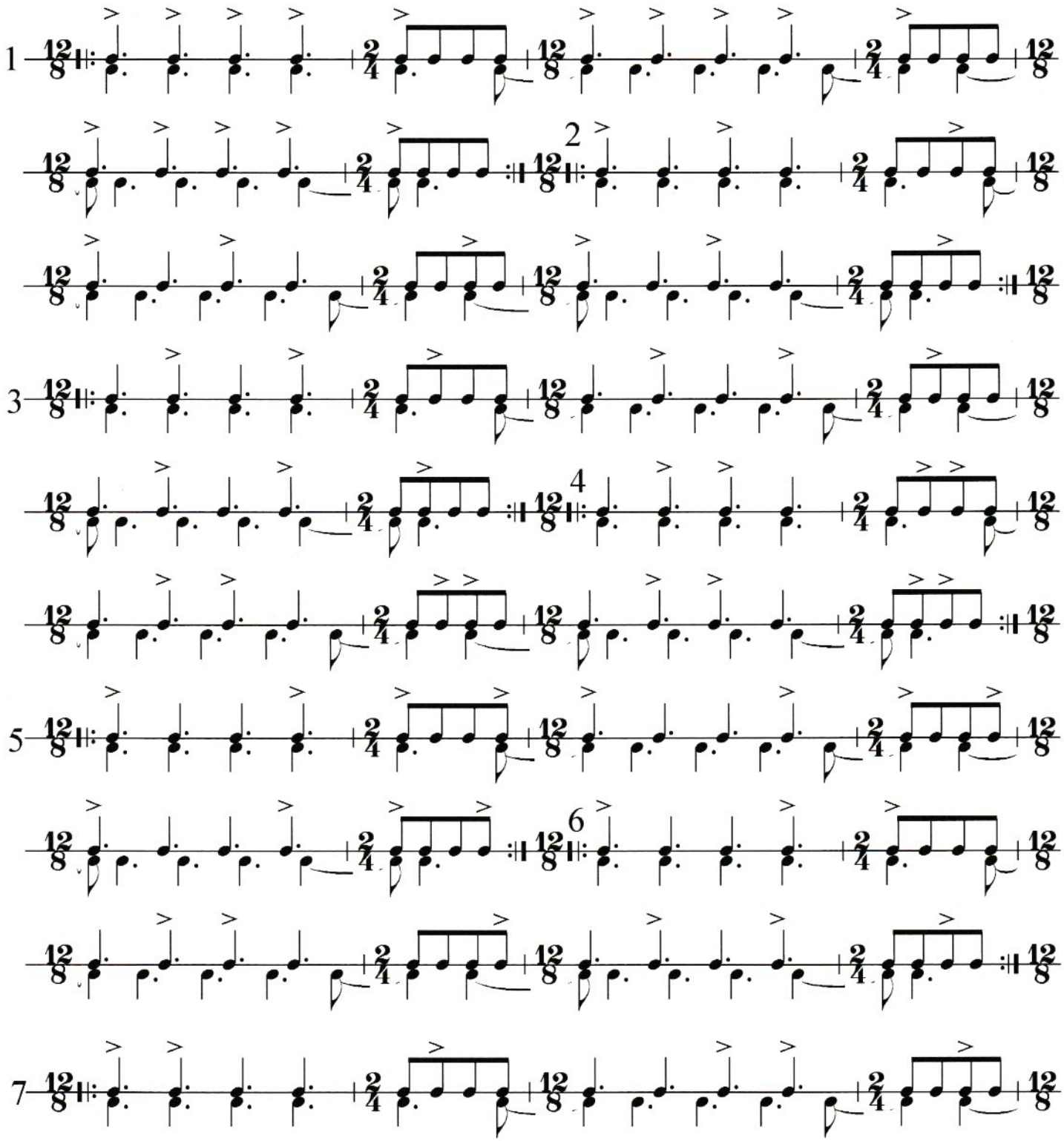

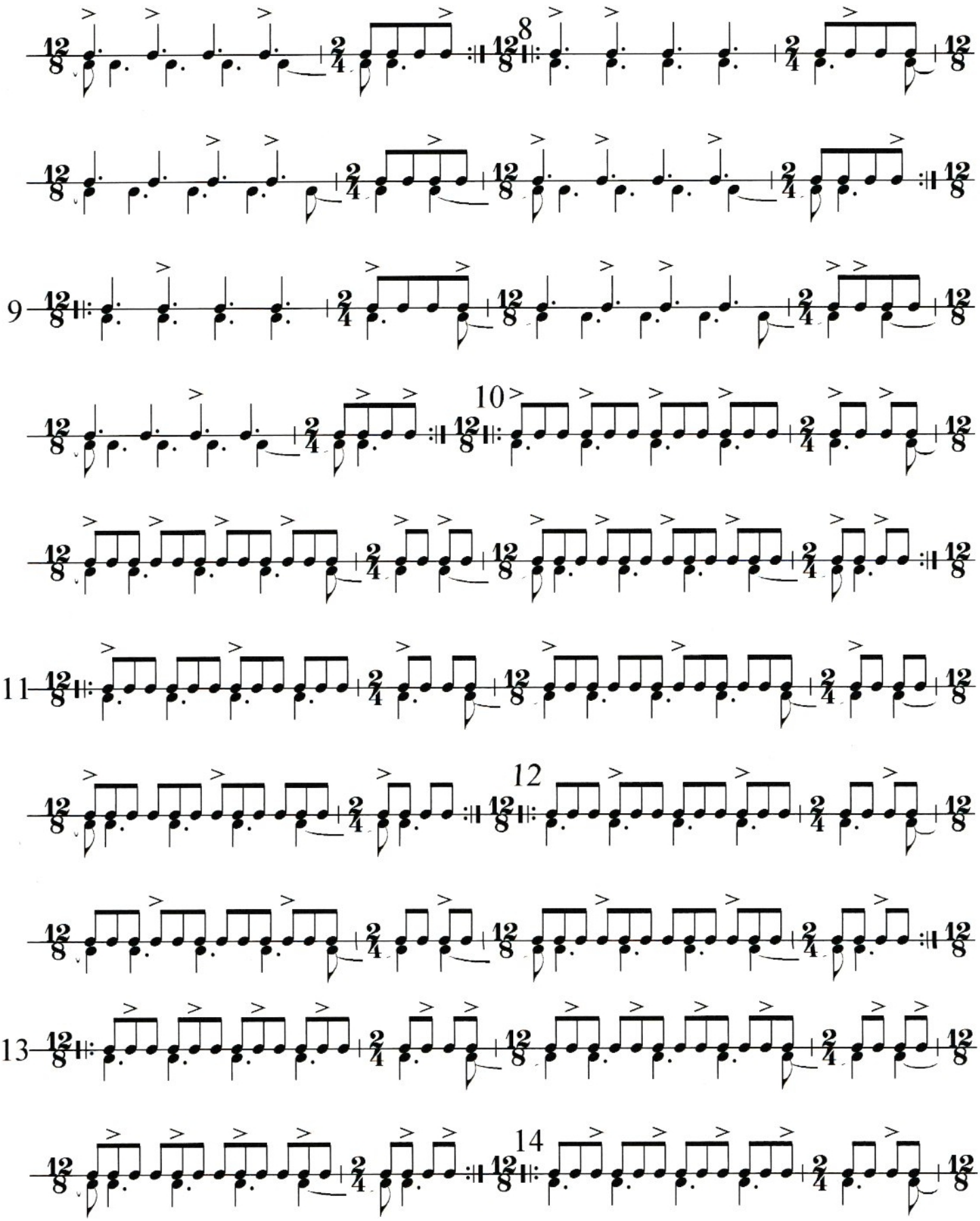
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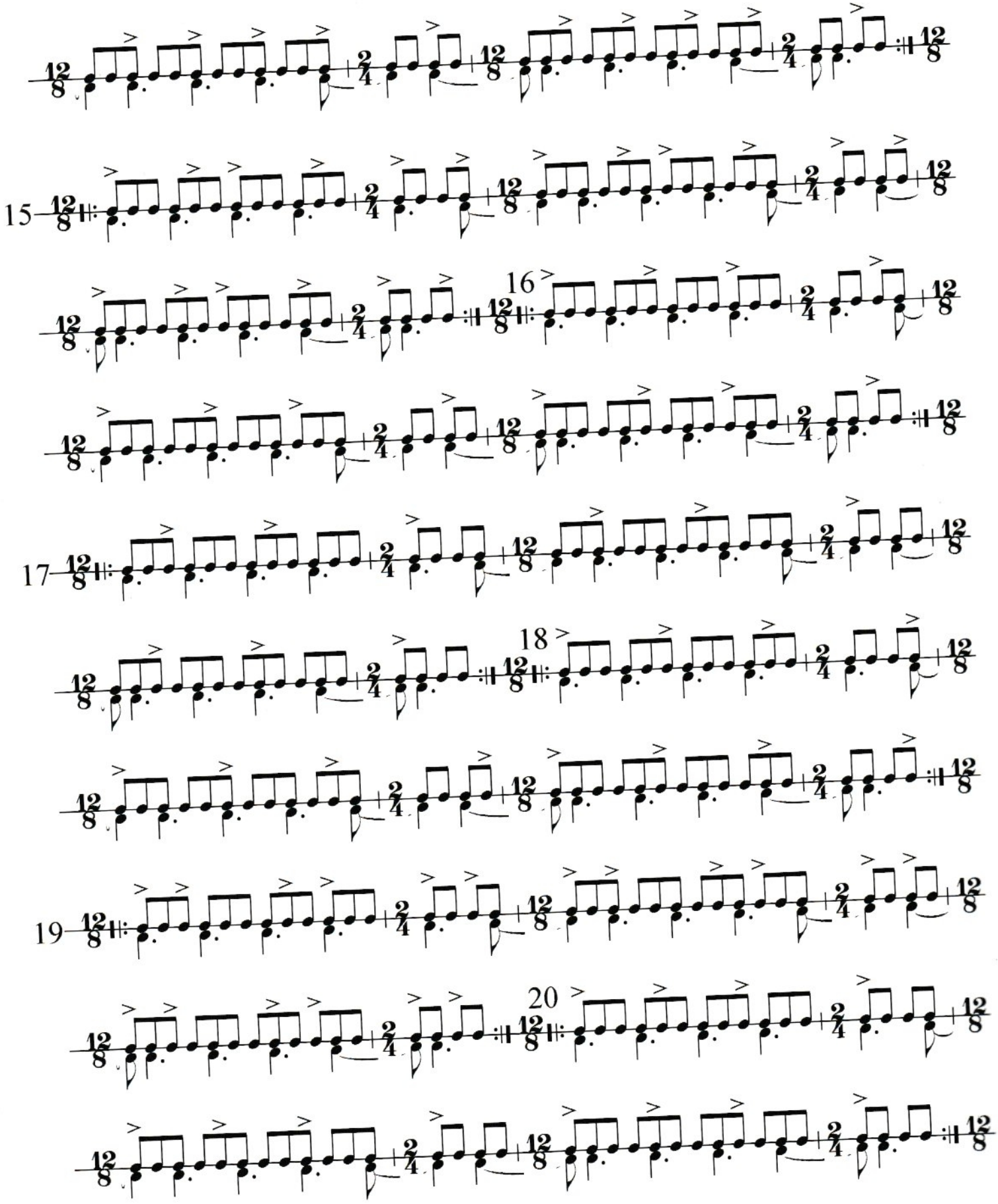
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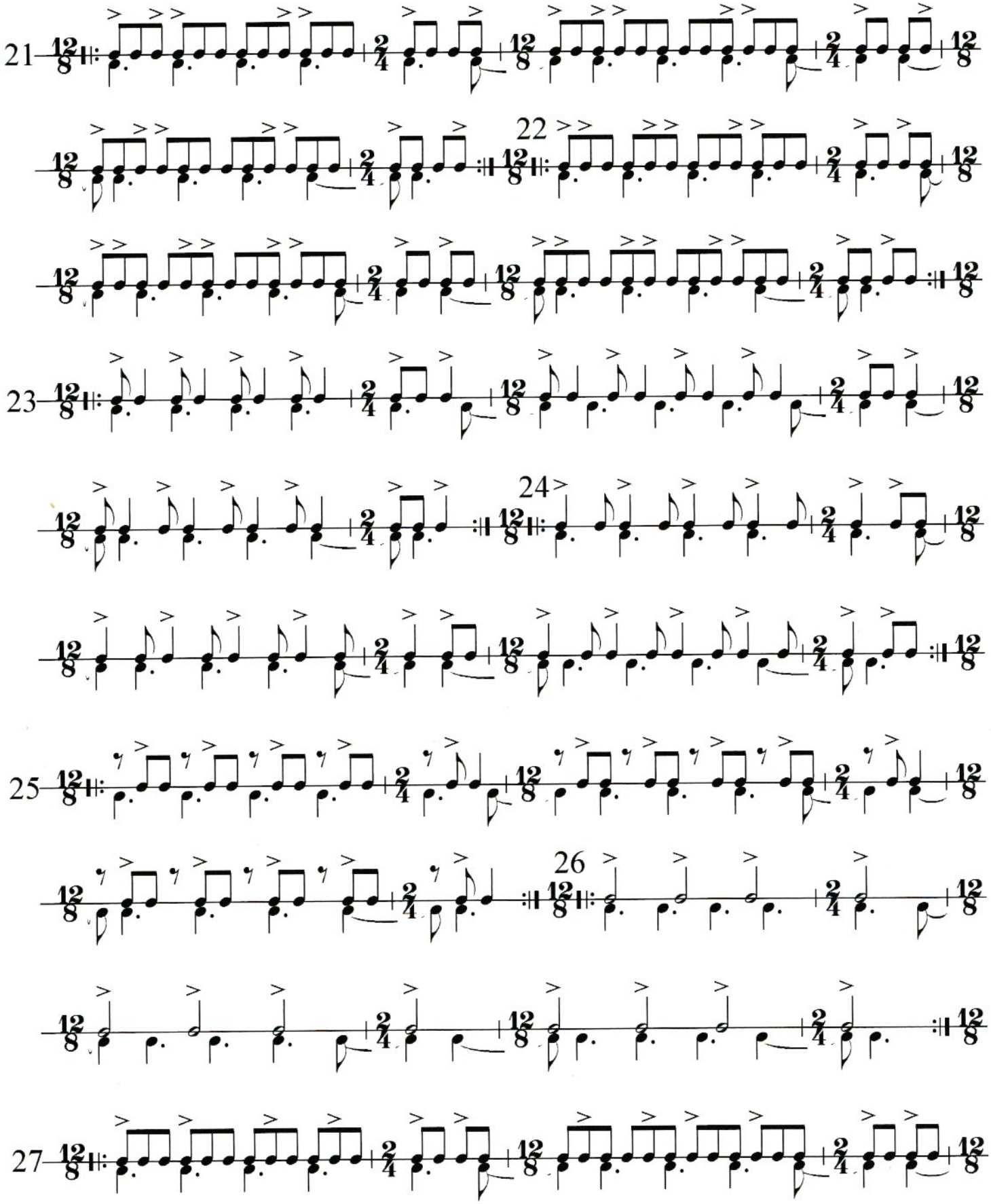
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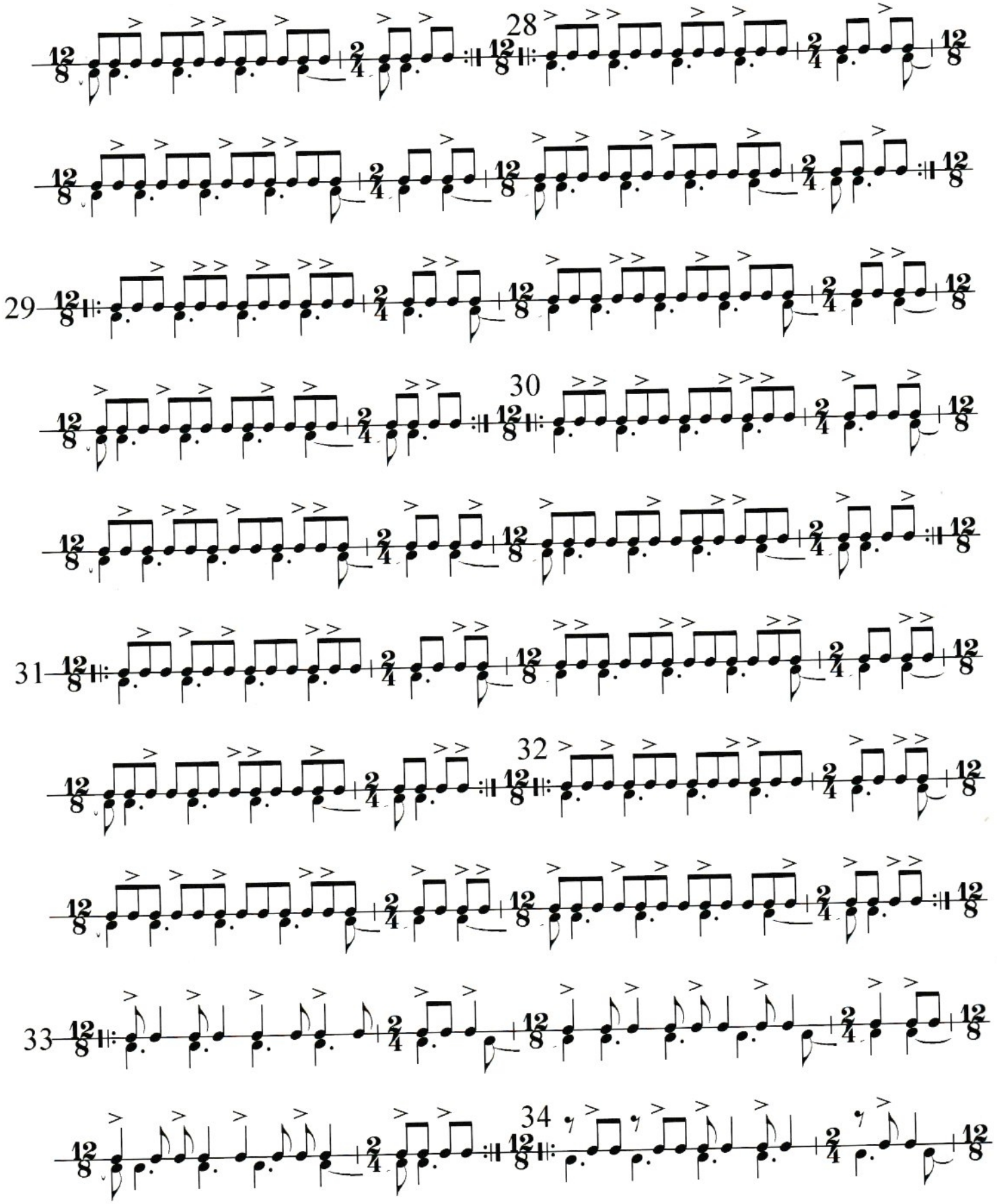
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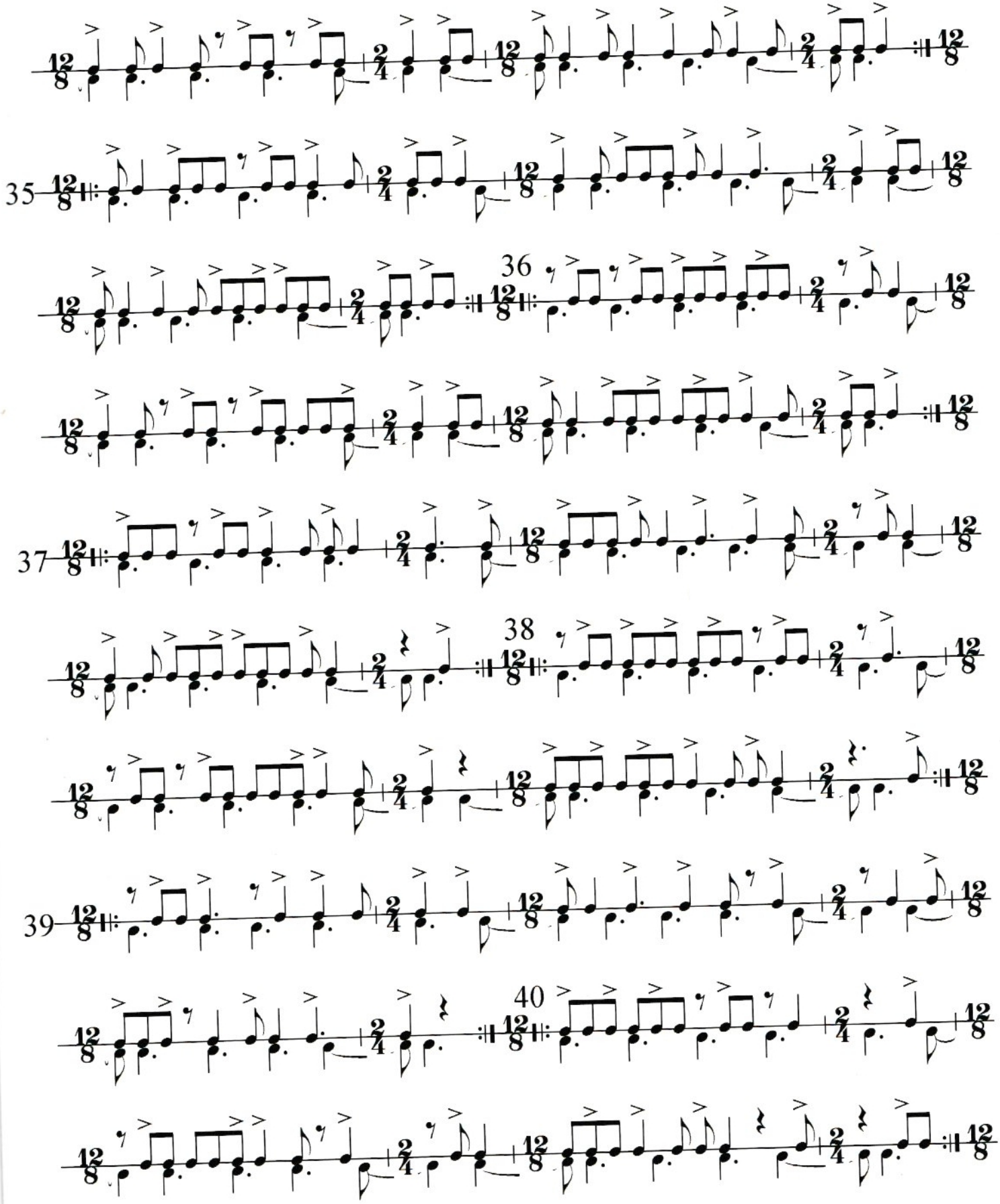
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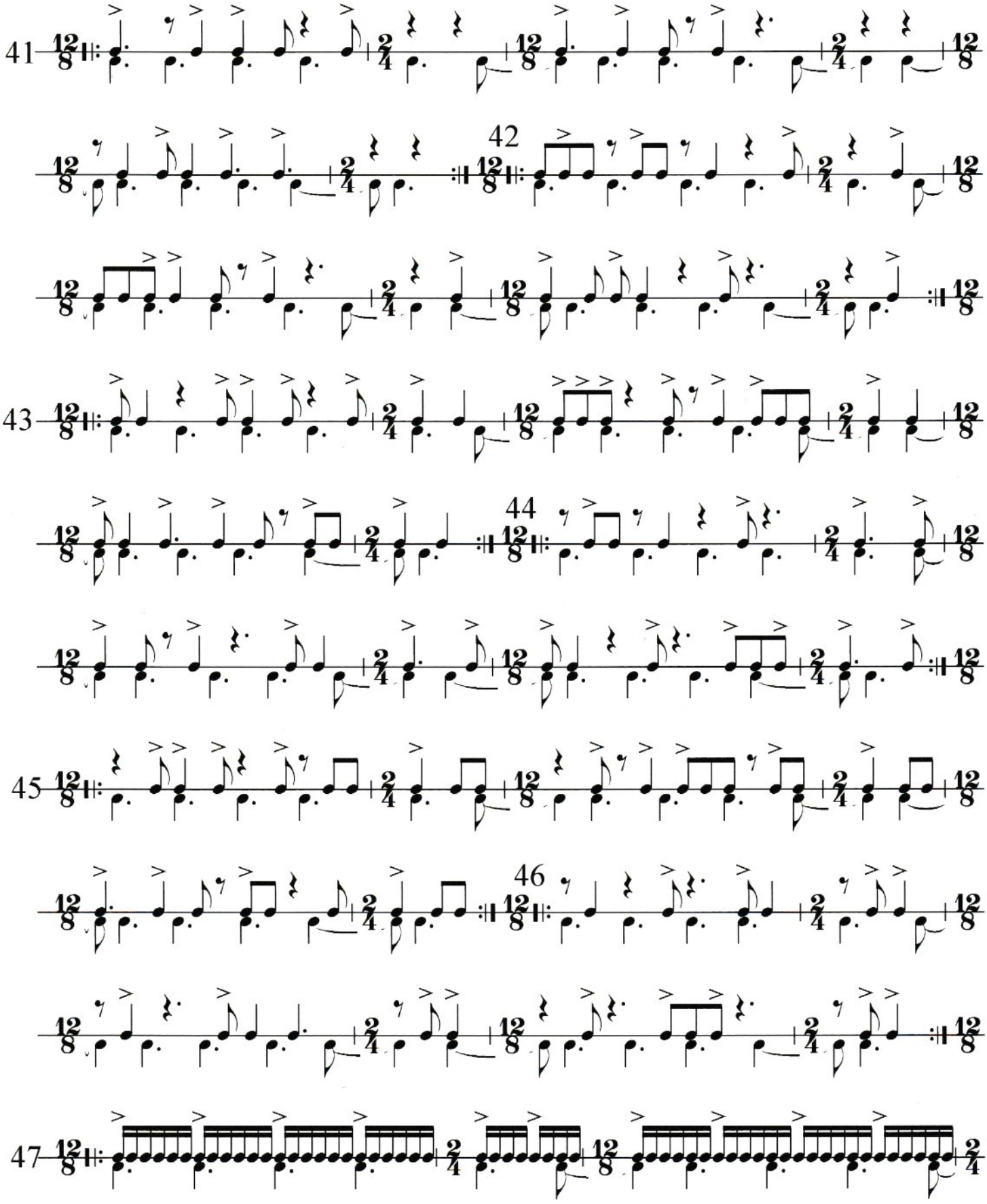
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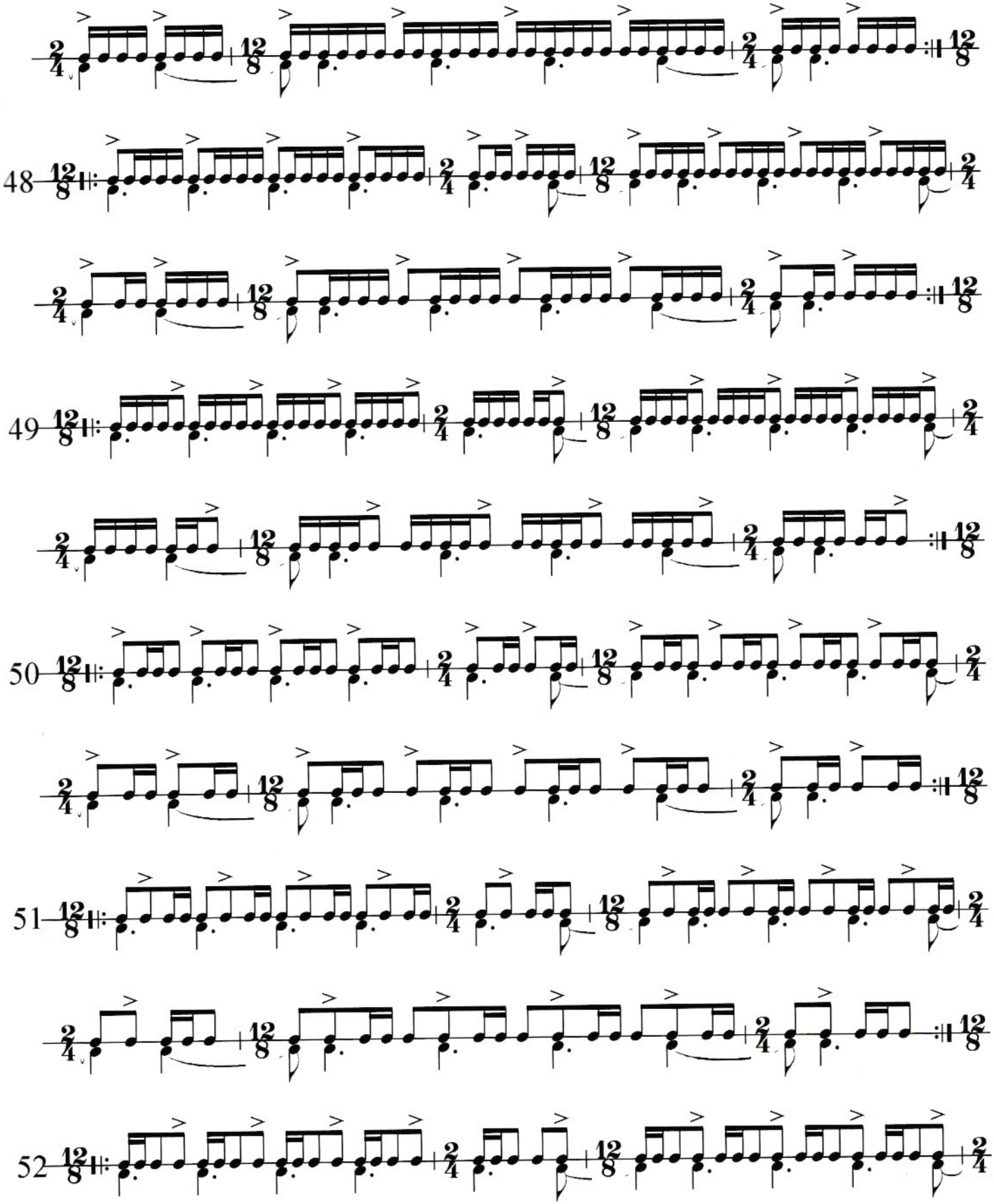
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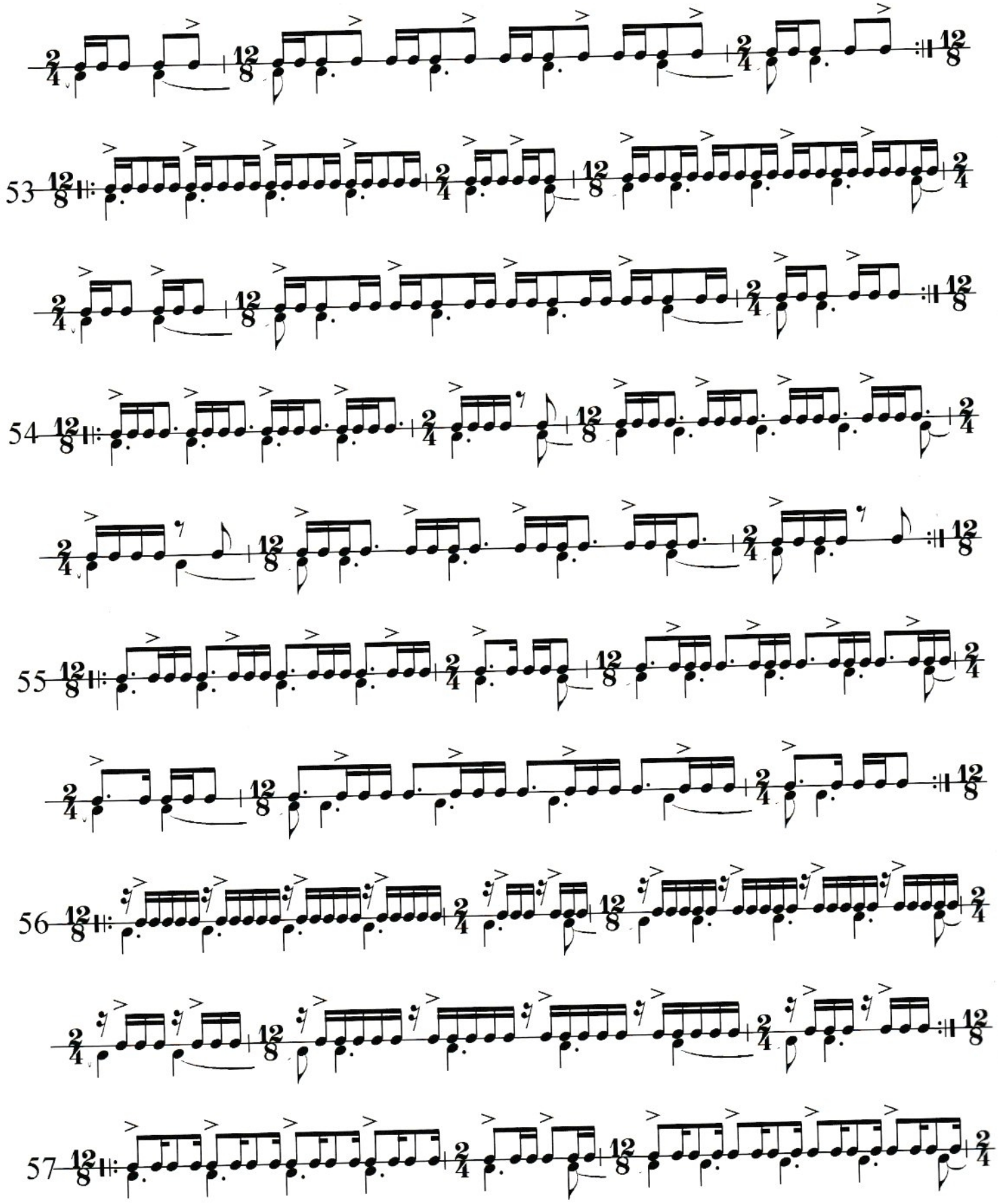
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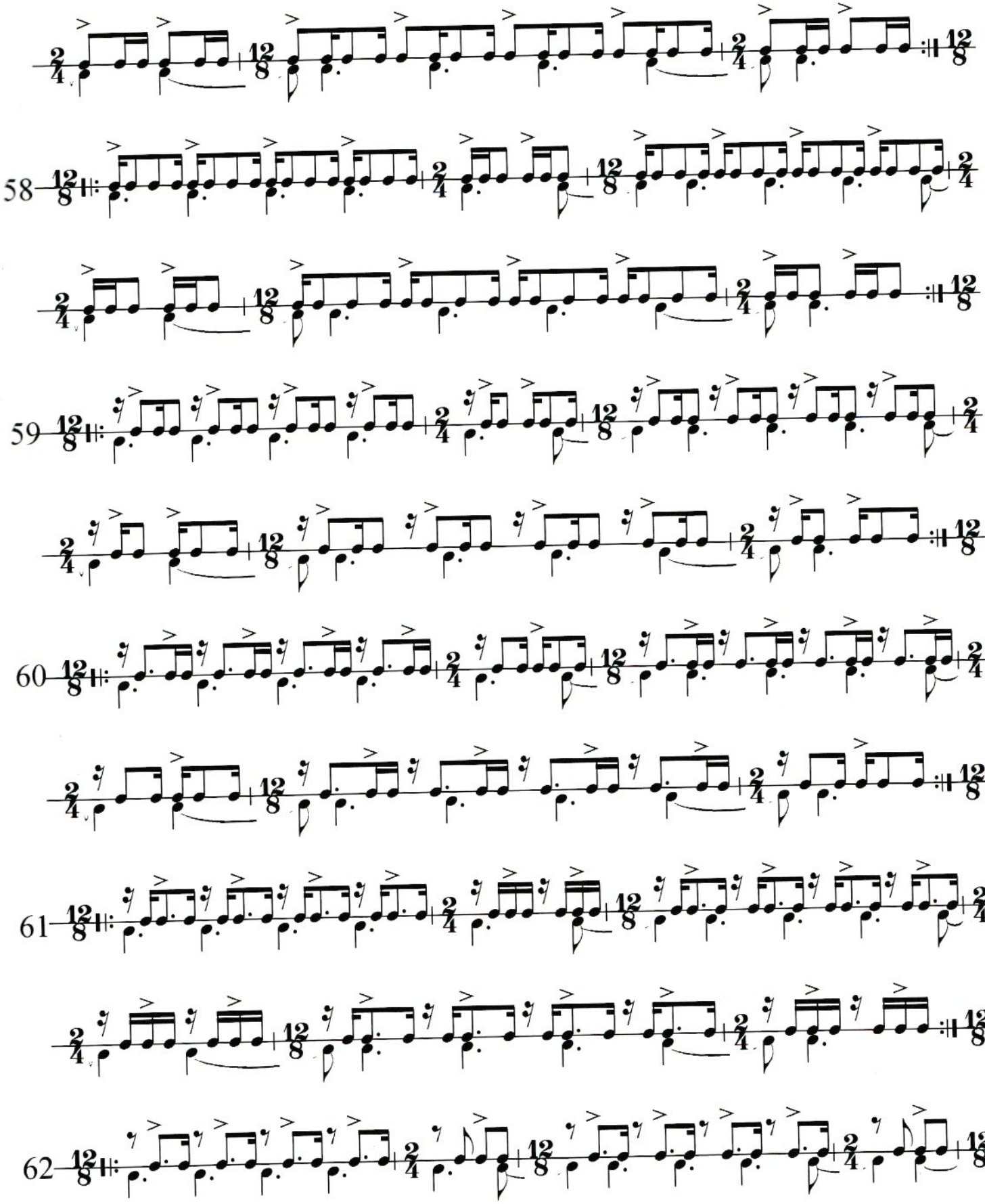
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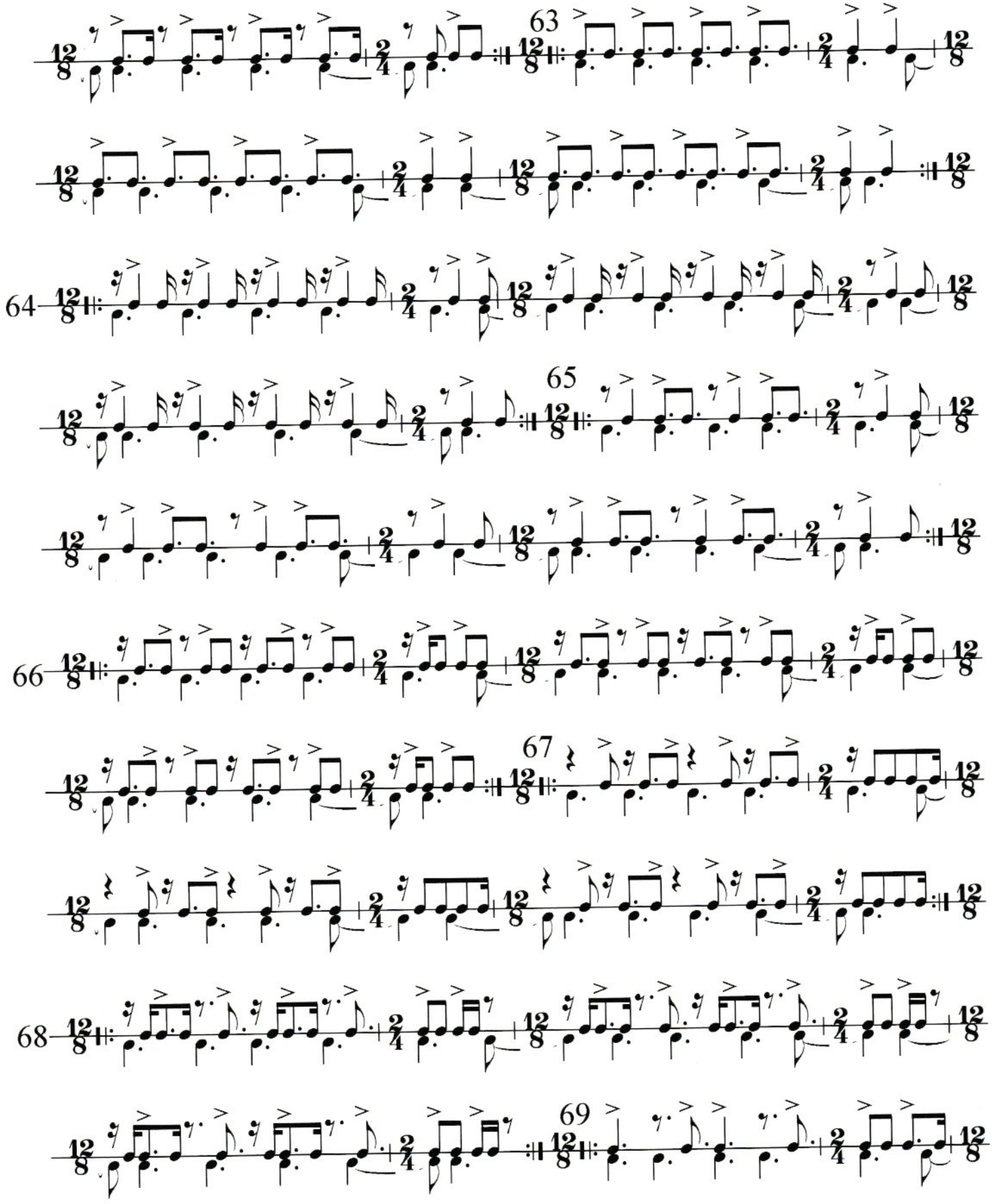
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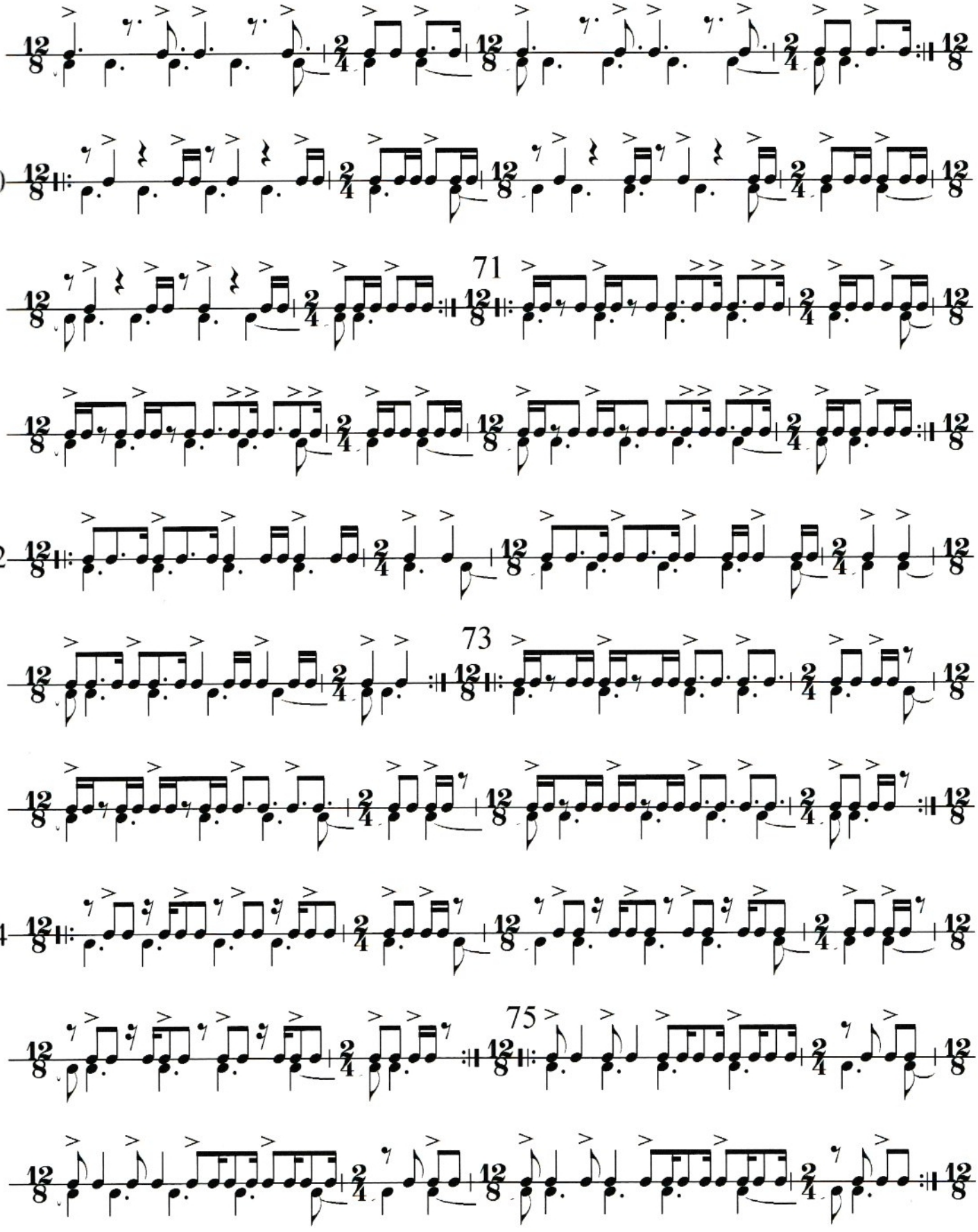
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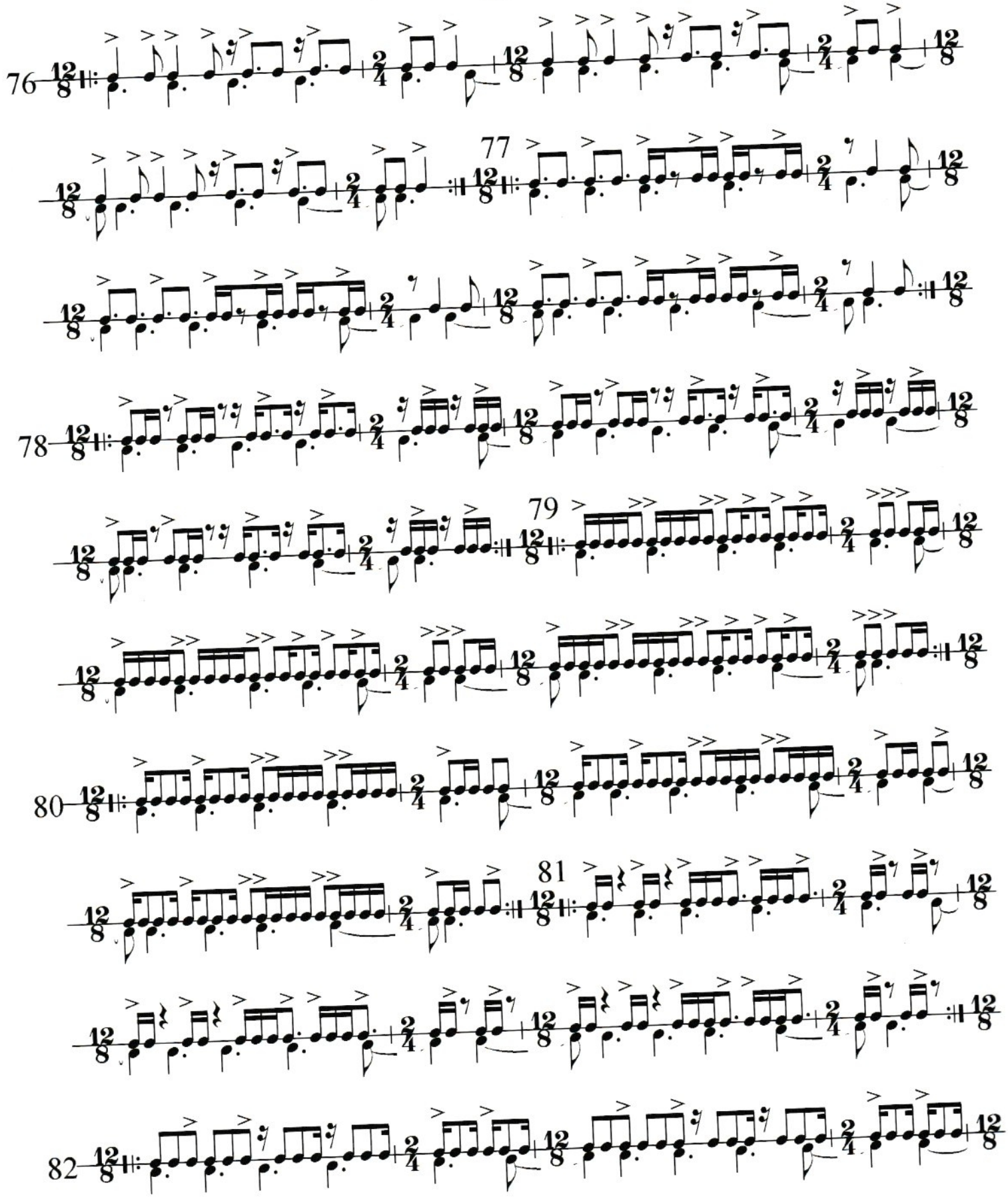
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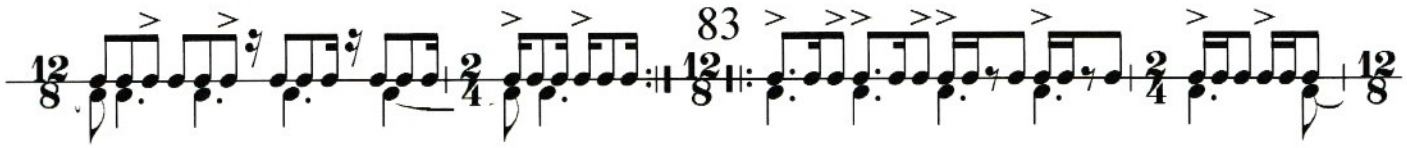

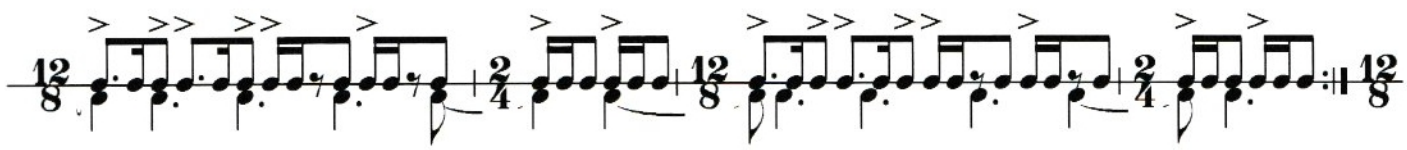

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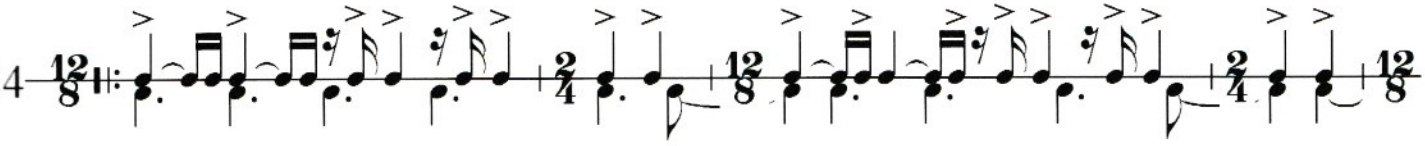

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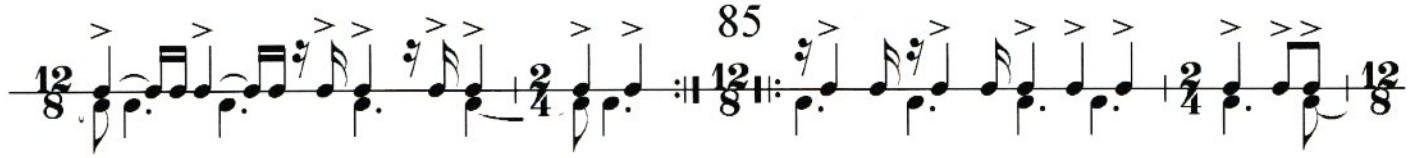

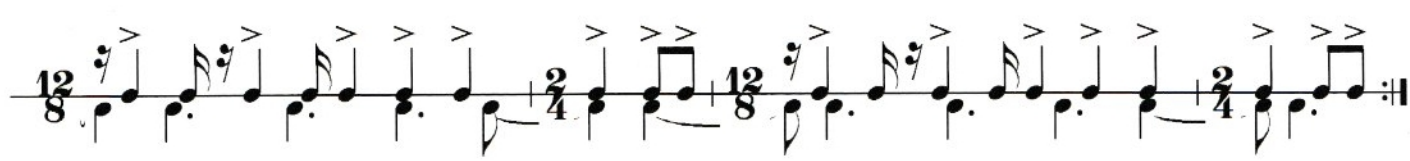

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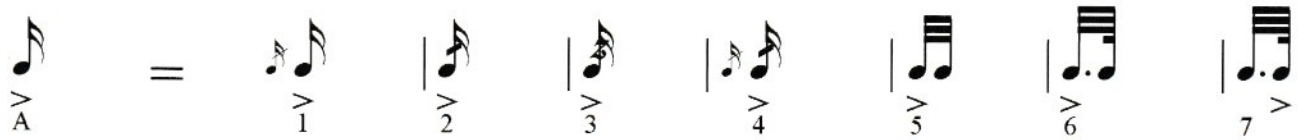
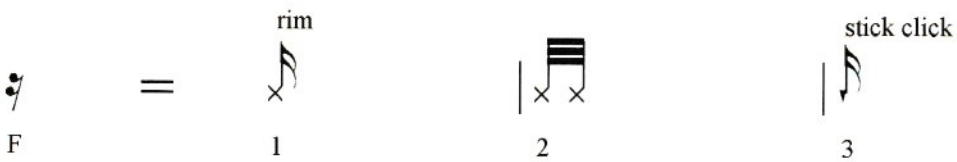
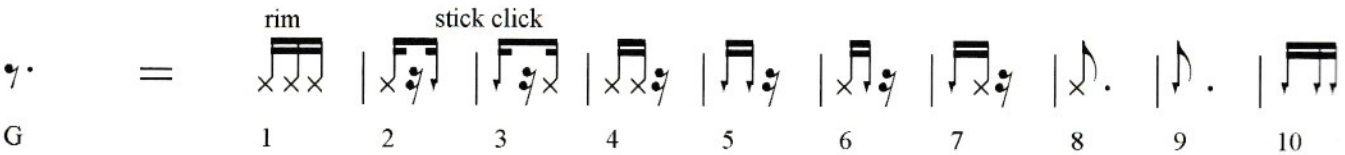
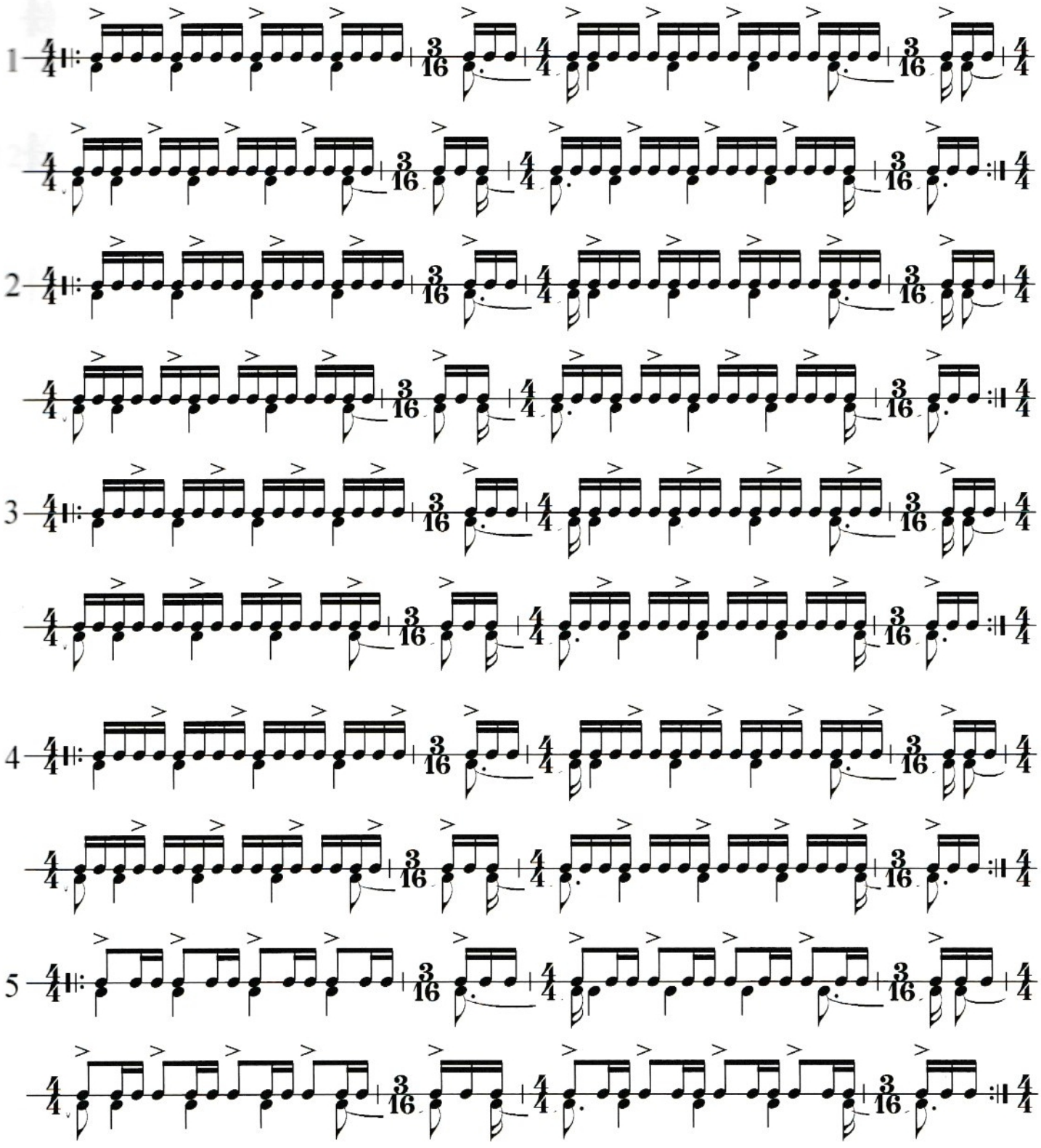


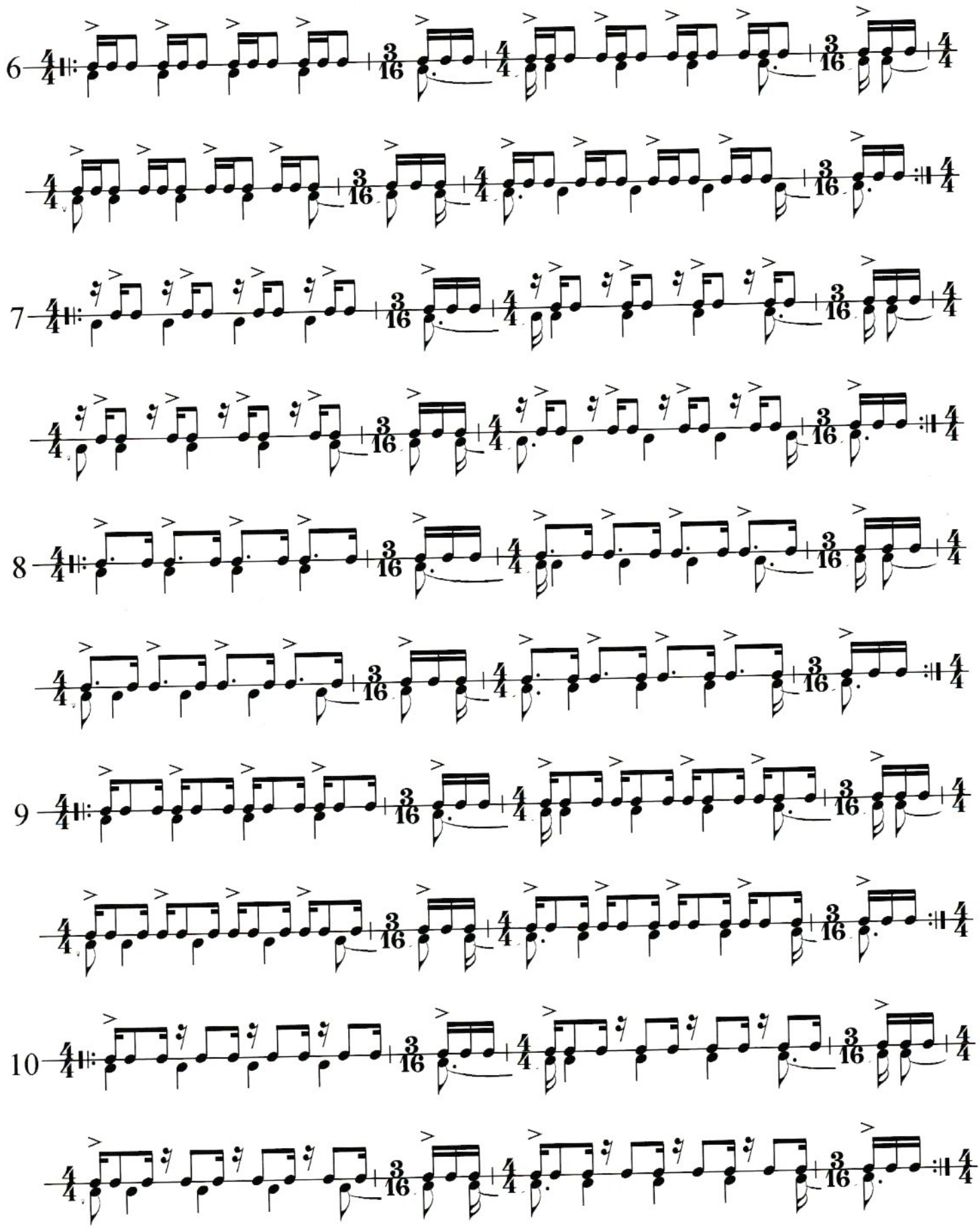




H = A flam on all metronome beats (1) | A drag on all metronome beats (2)

3. Shifts by Four

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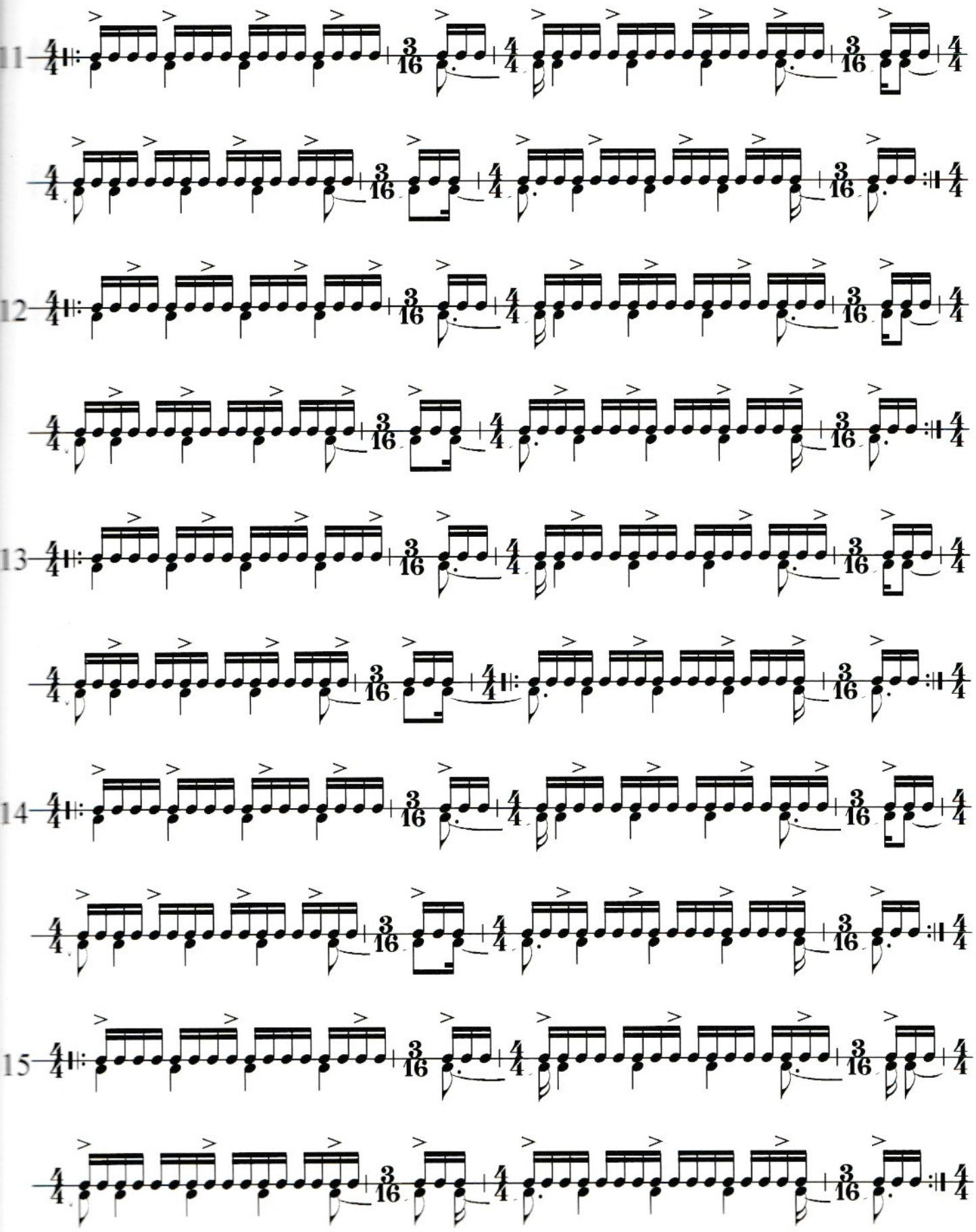
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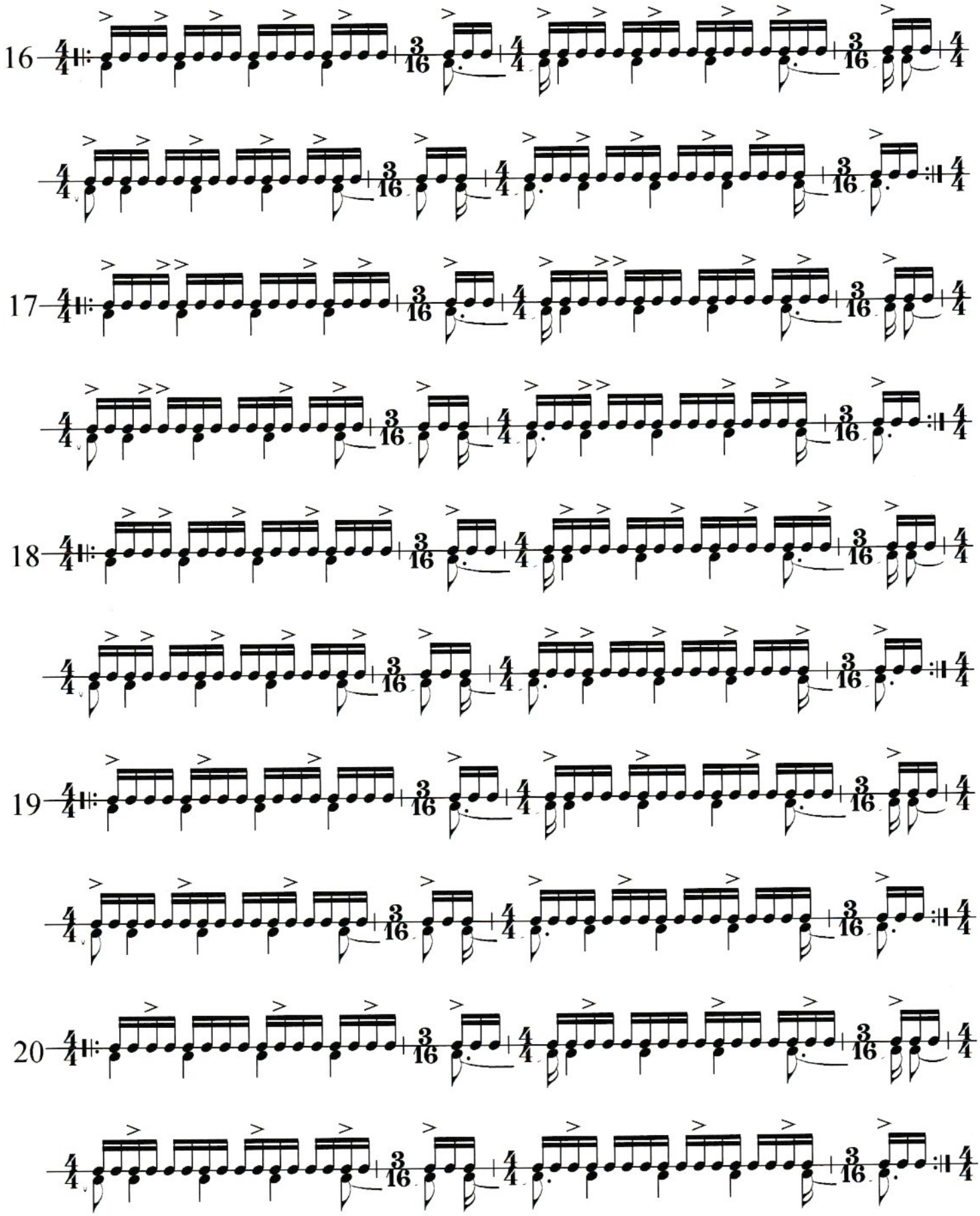
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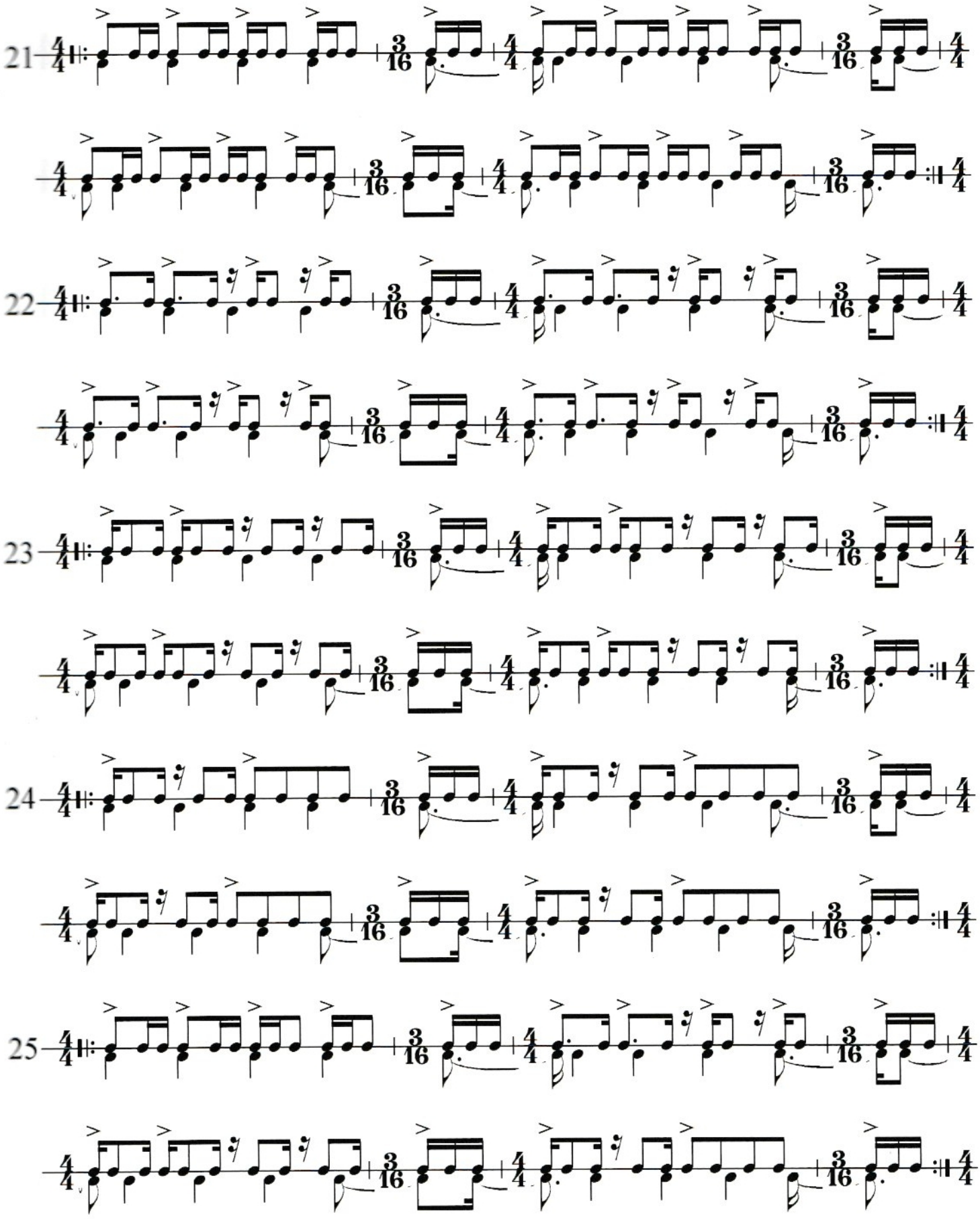
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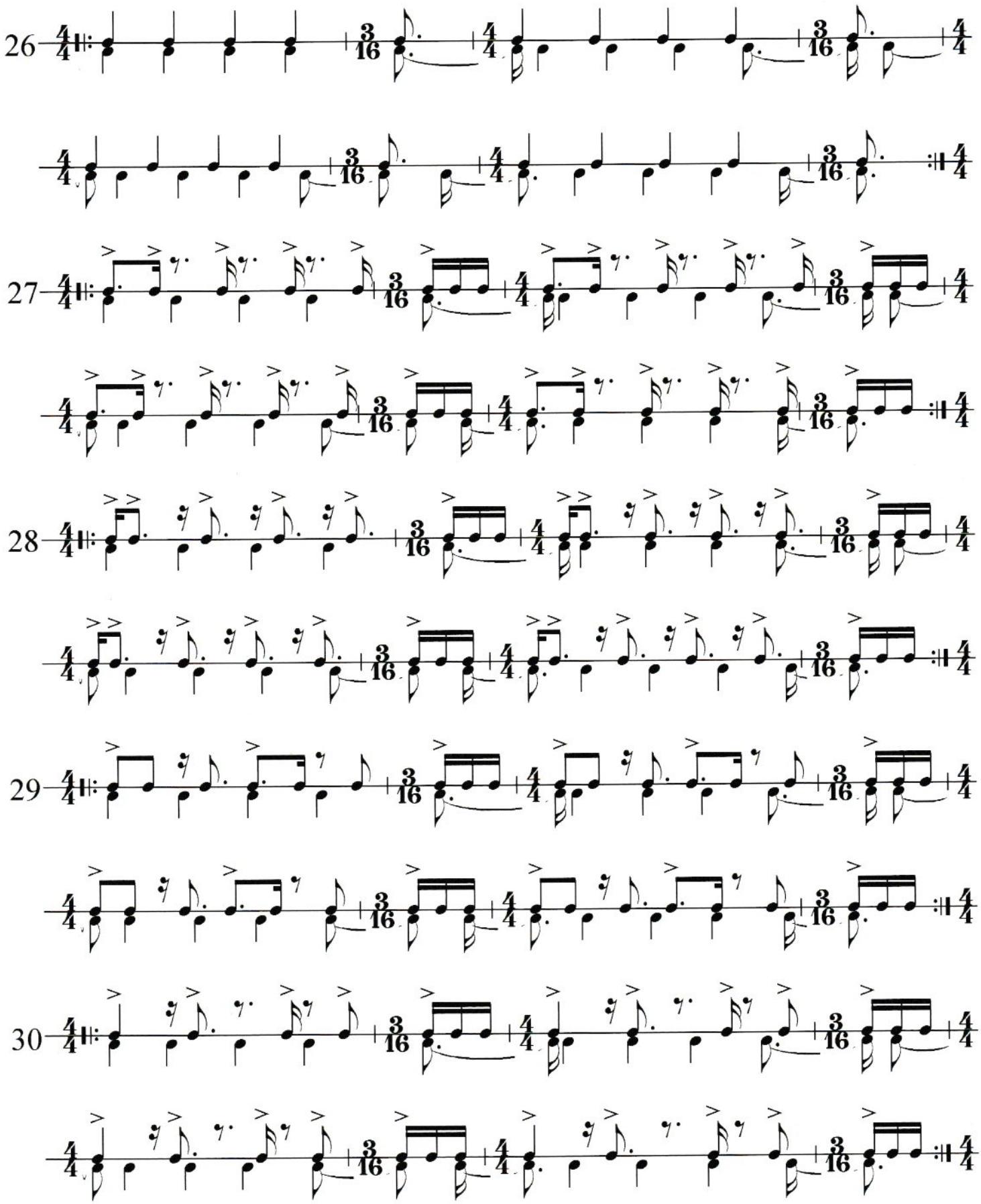
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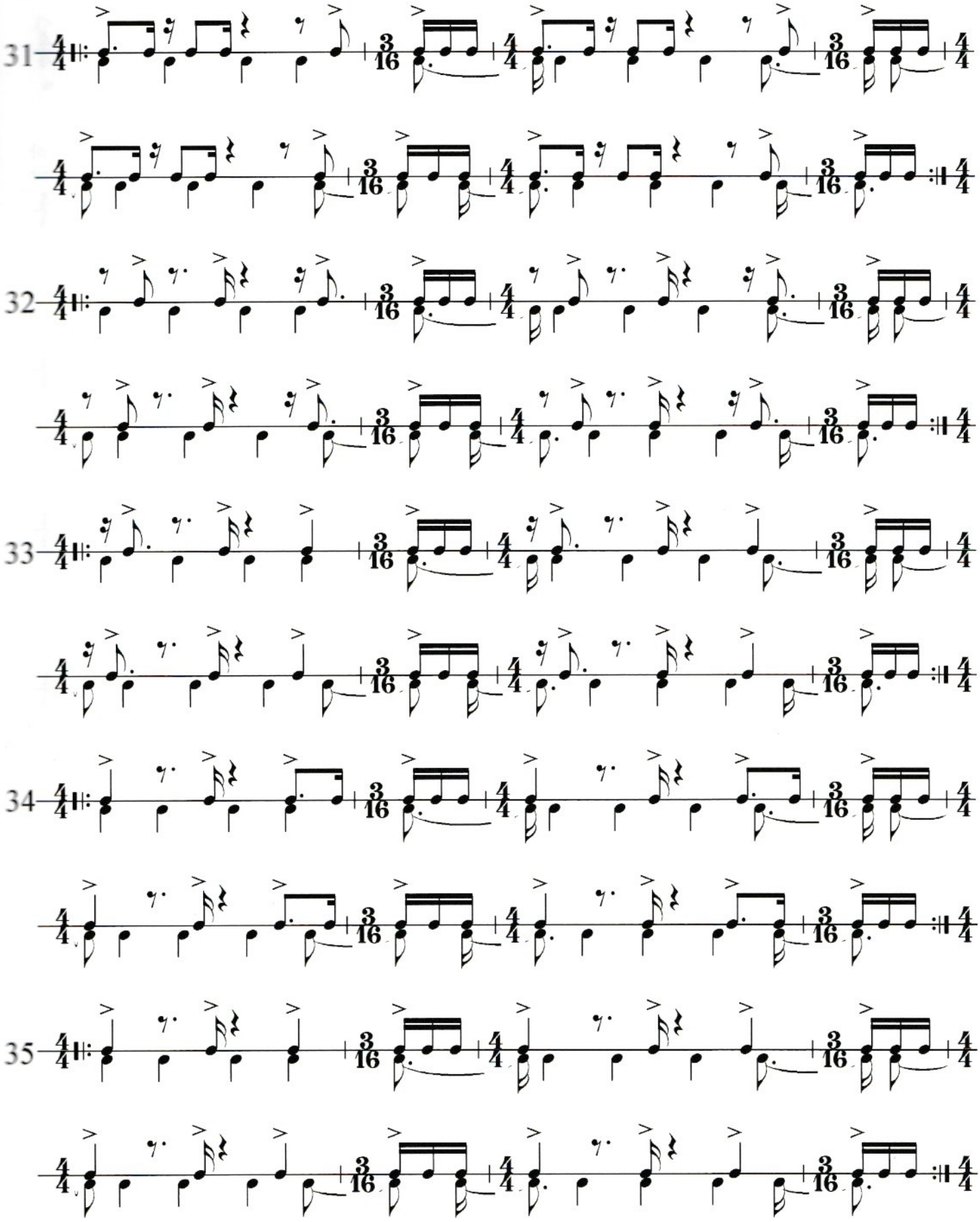
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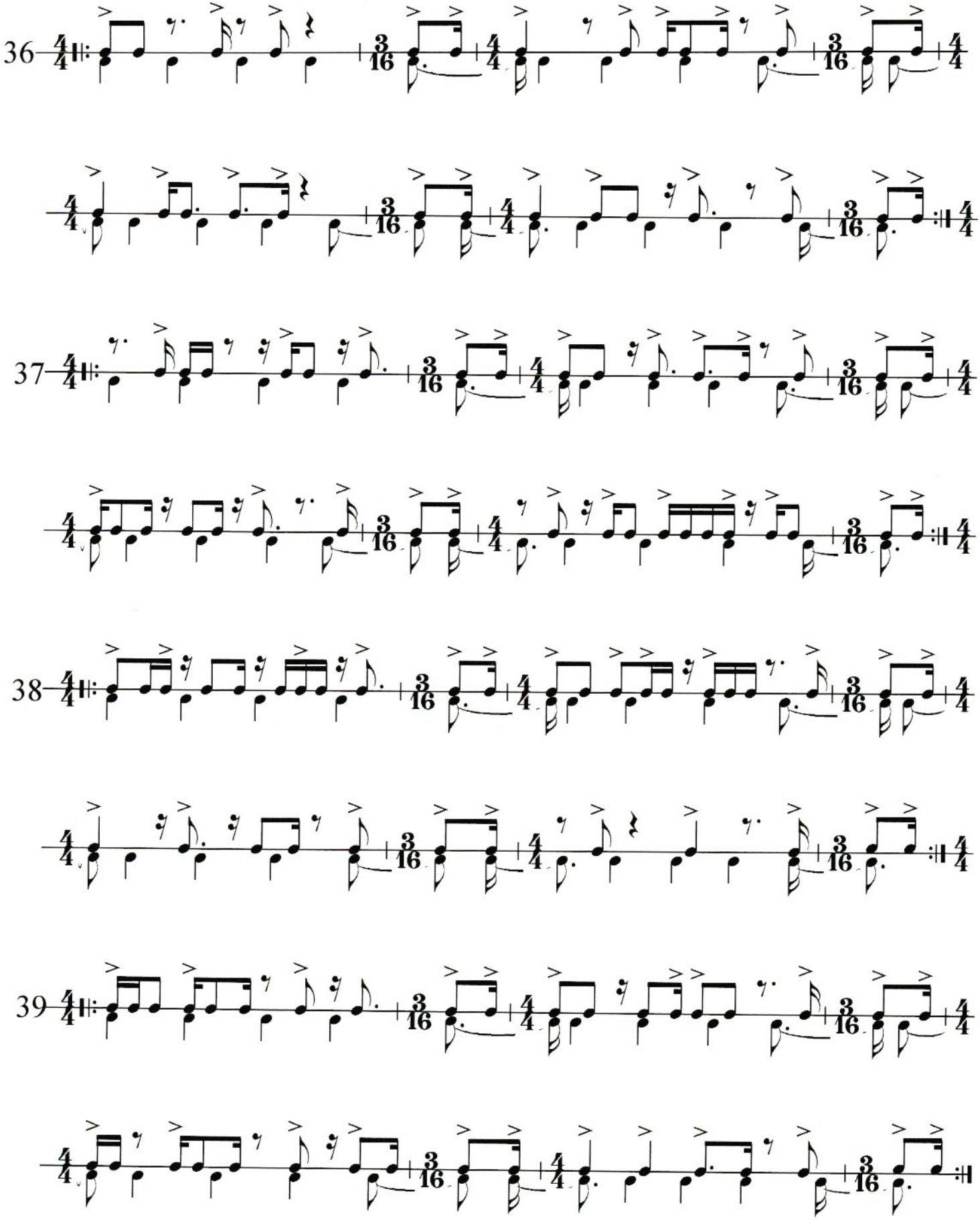
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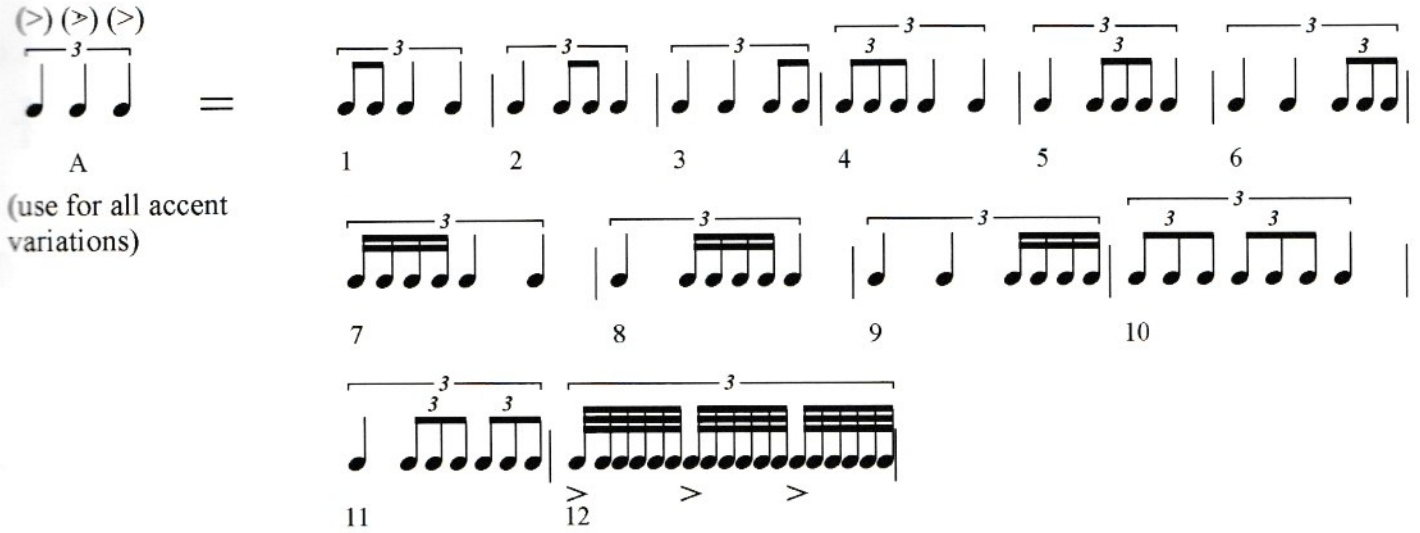
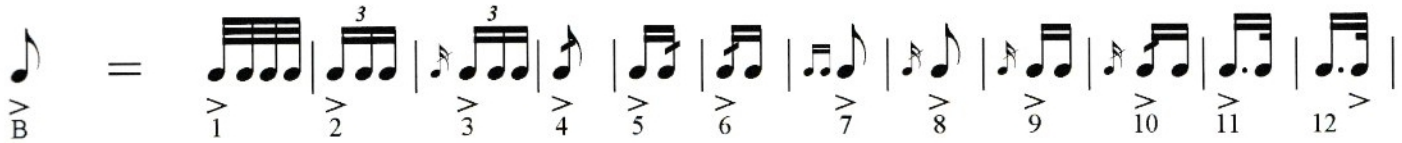
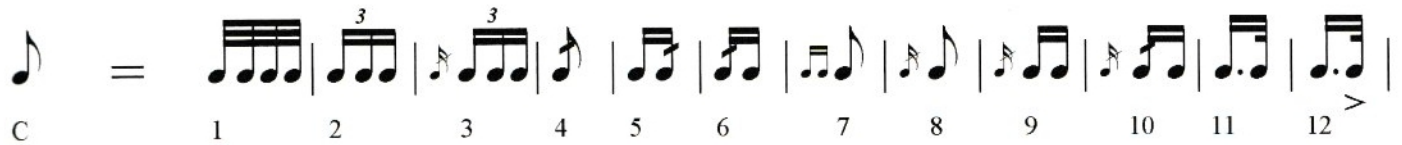
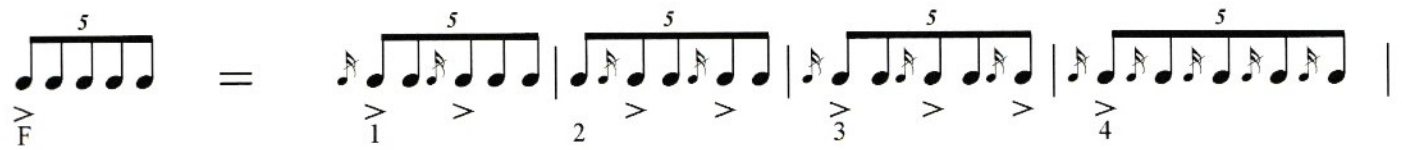
Sections no.4 and no.5 Challenge Substitutions

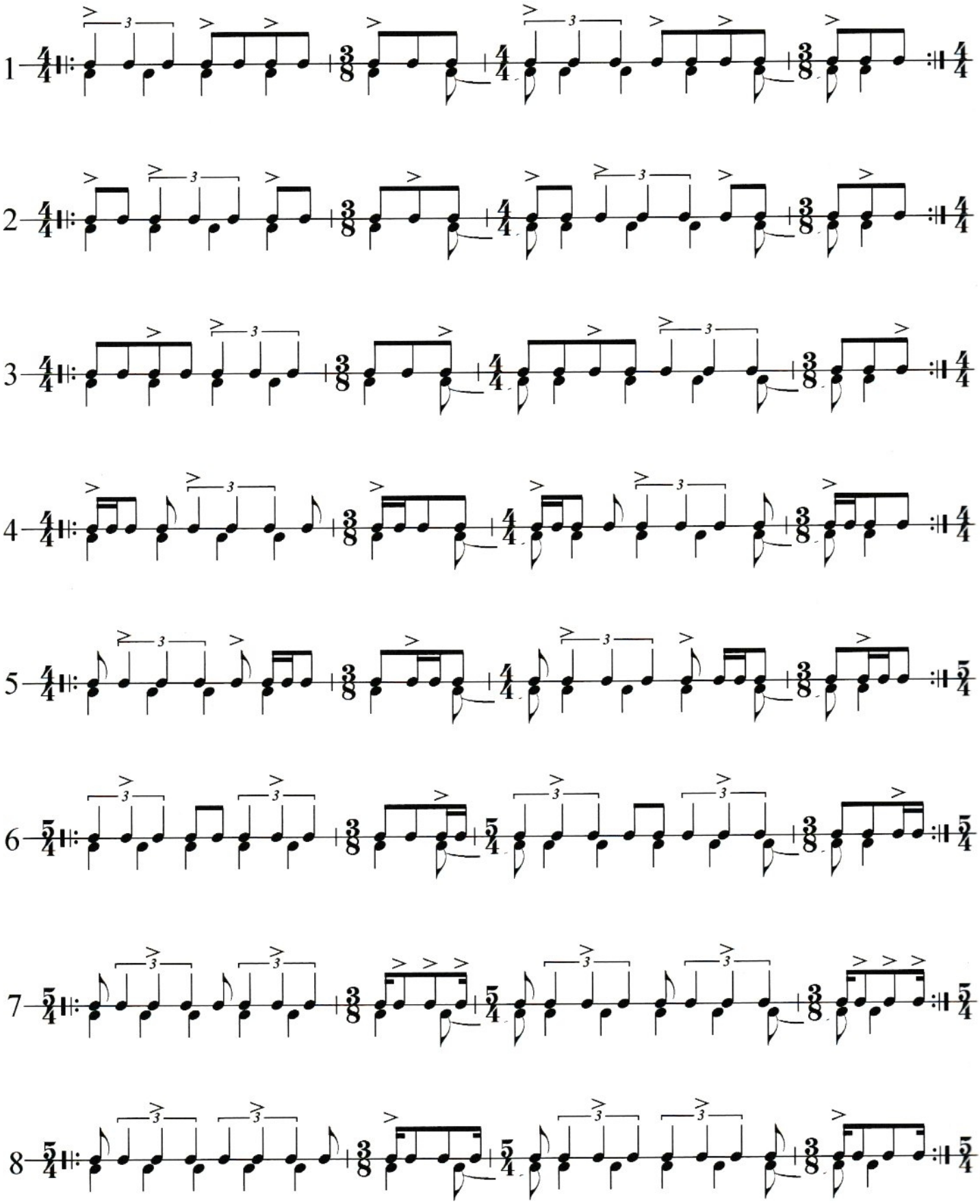


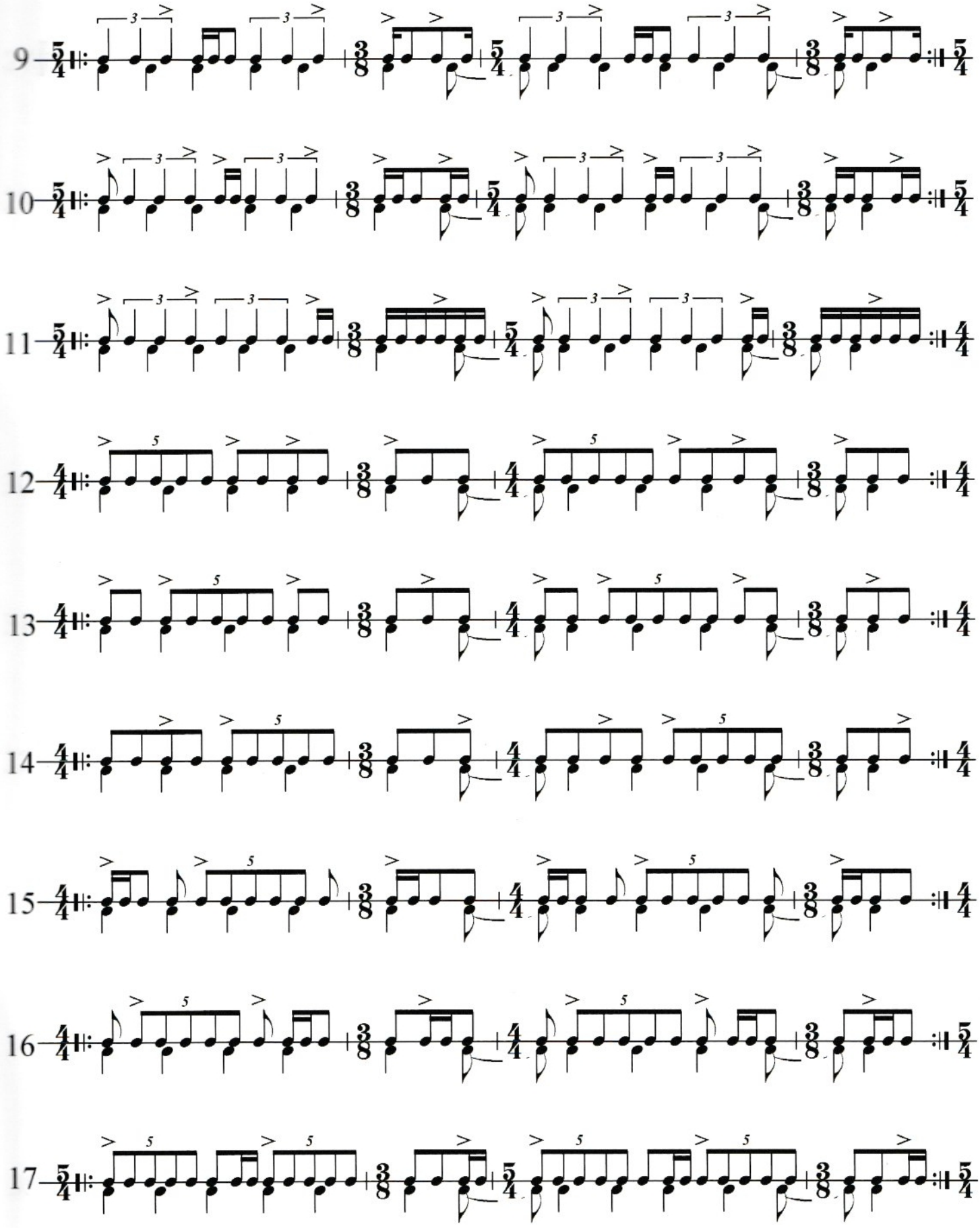






4. Polyrhythmic Check Measures

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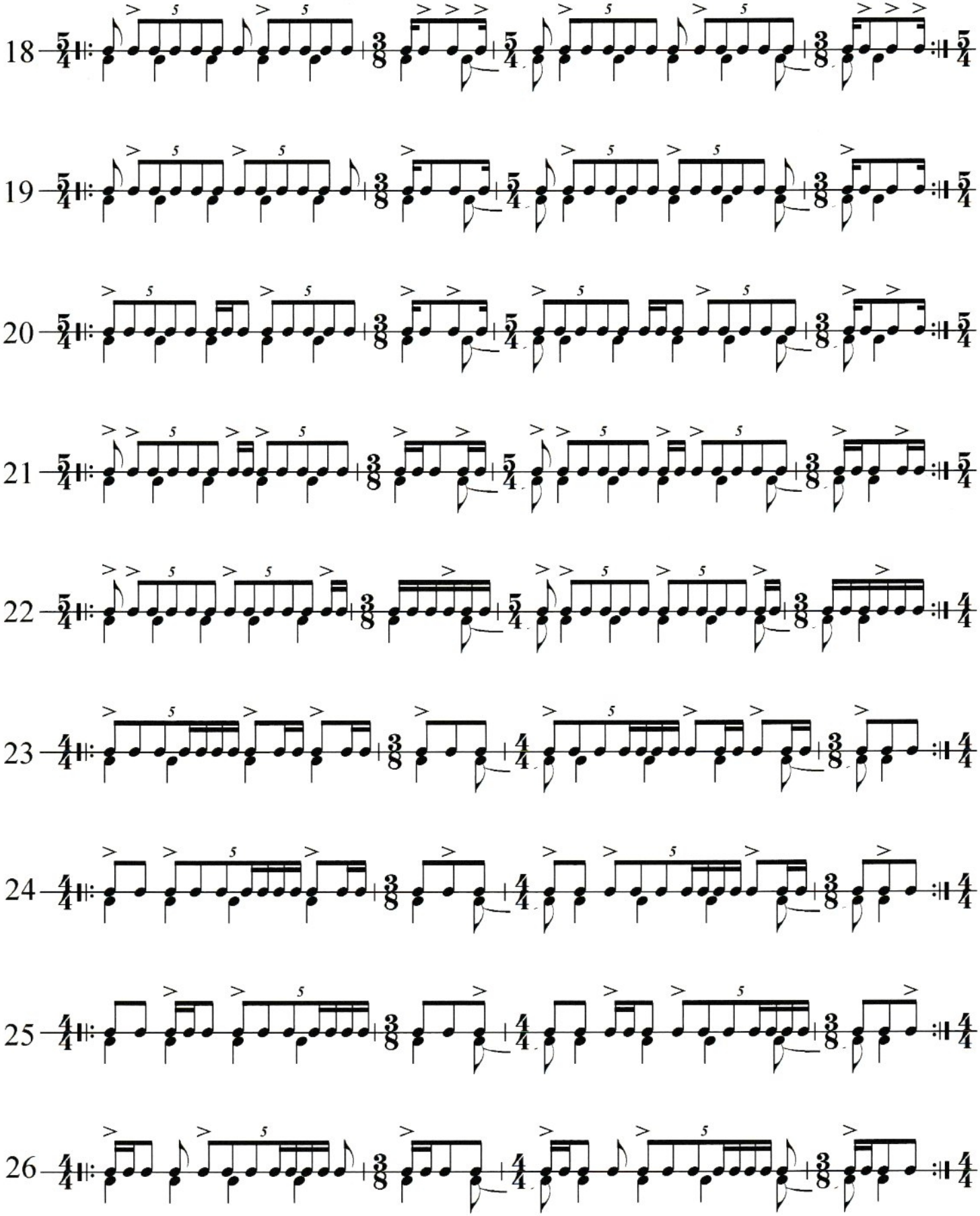
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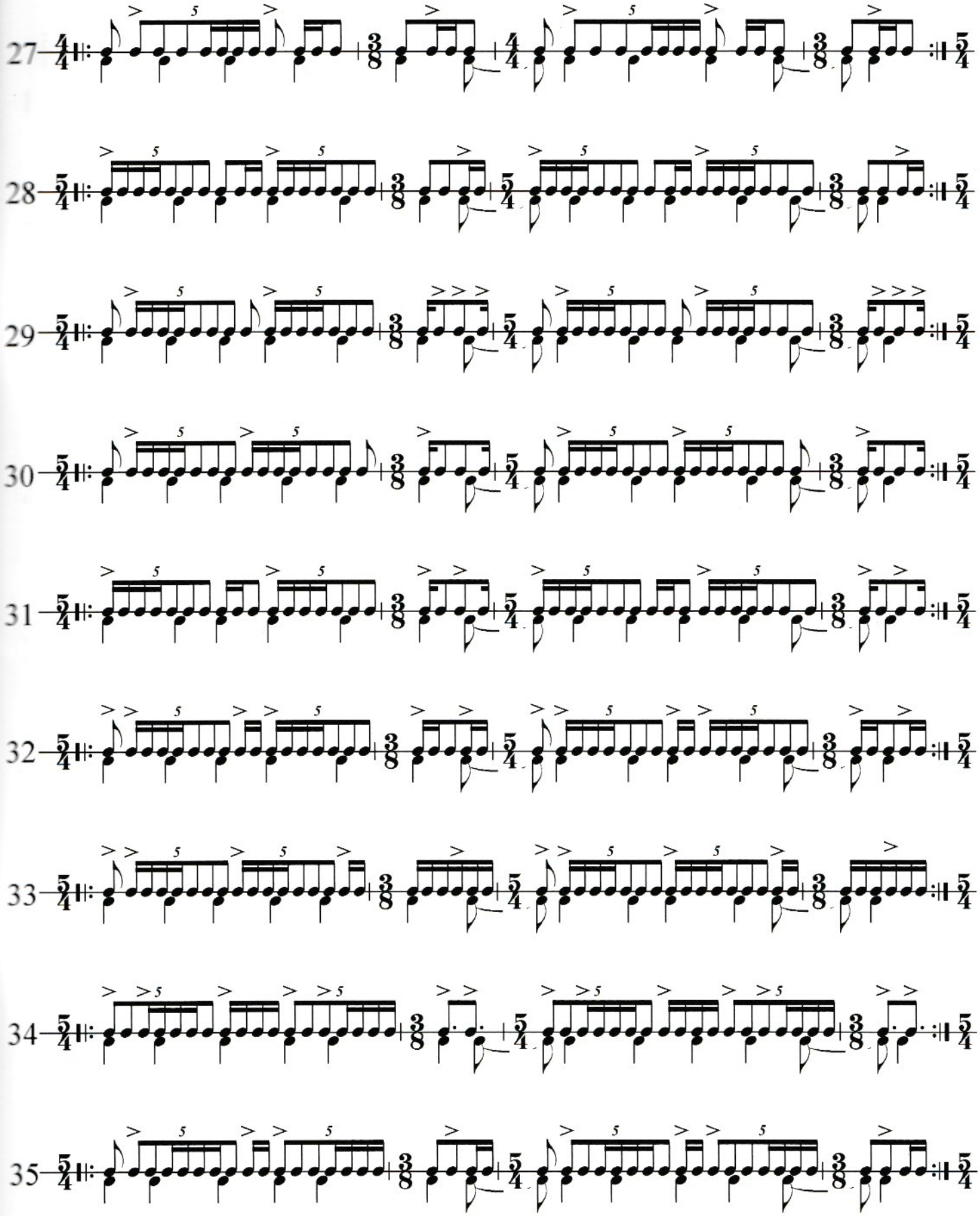
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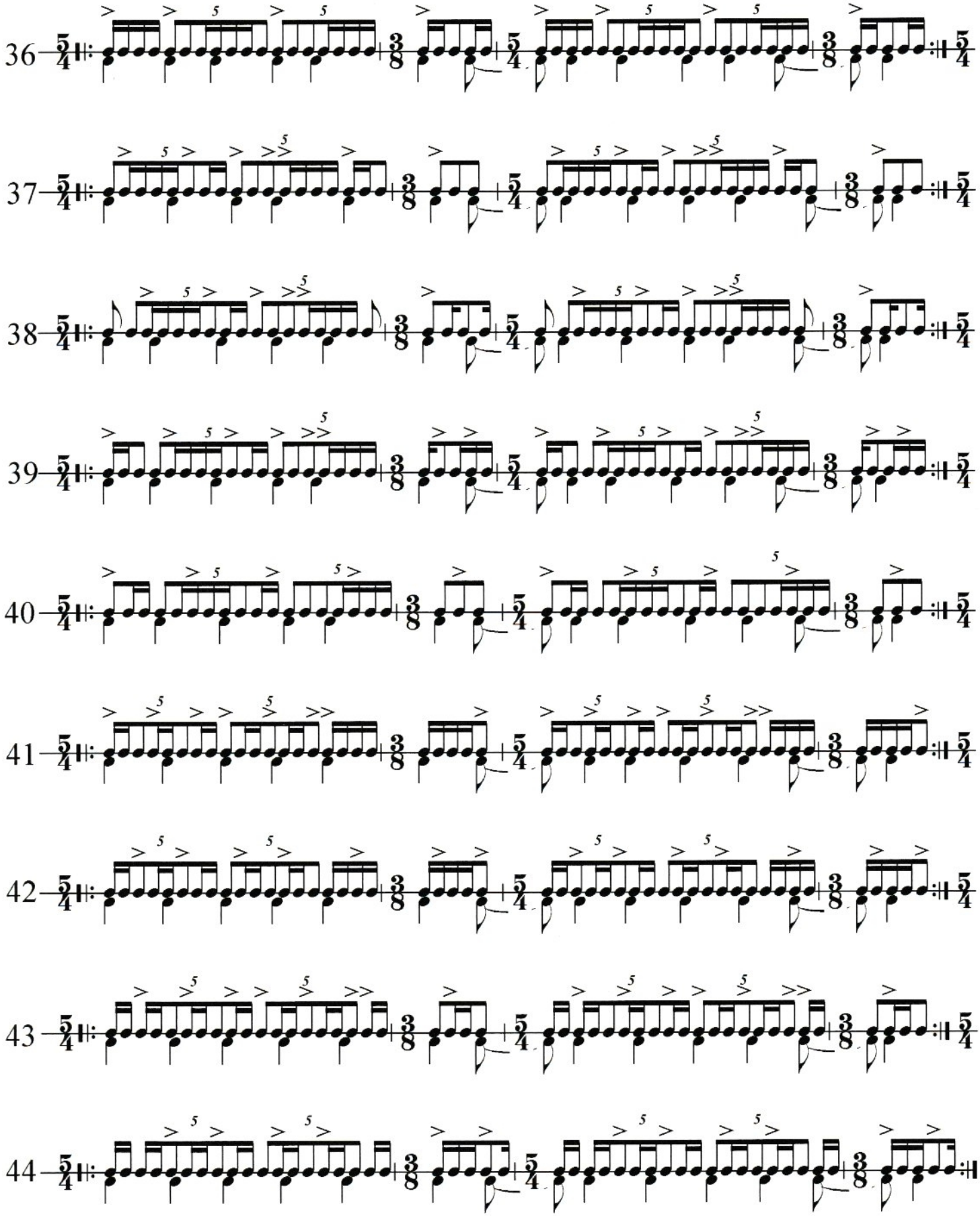
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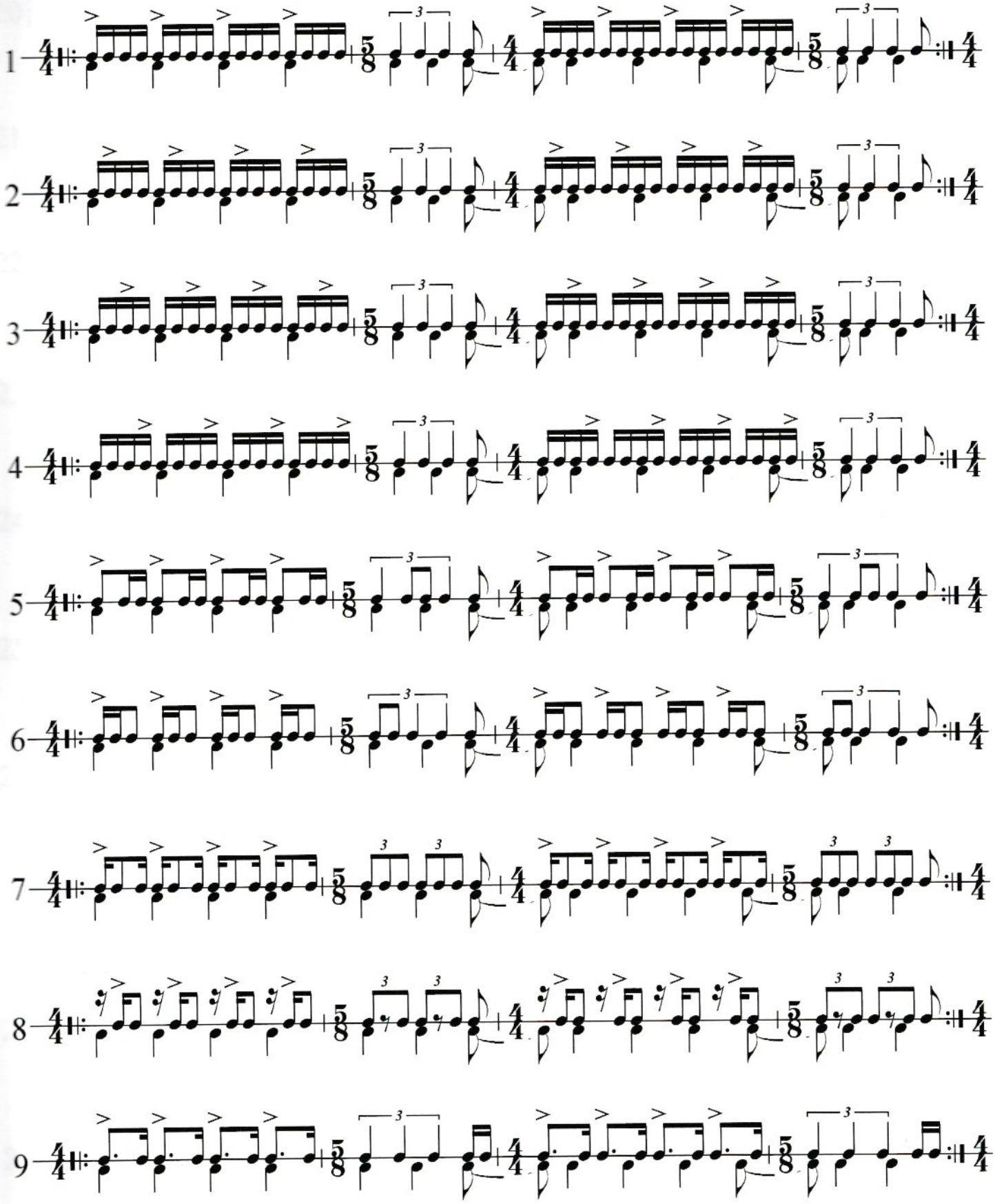
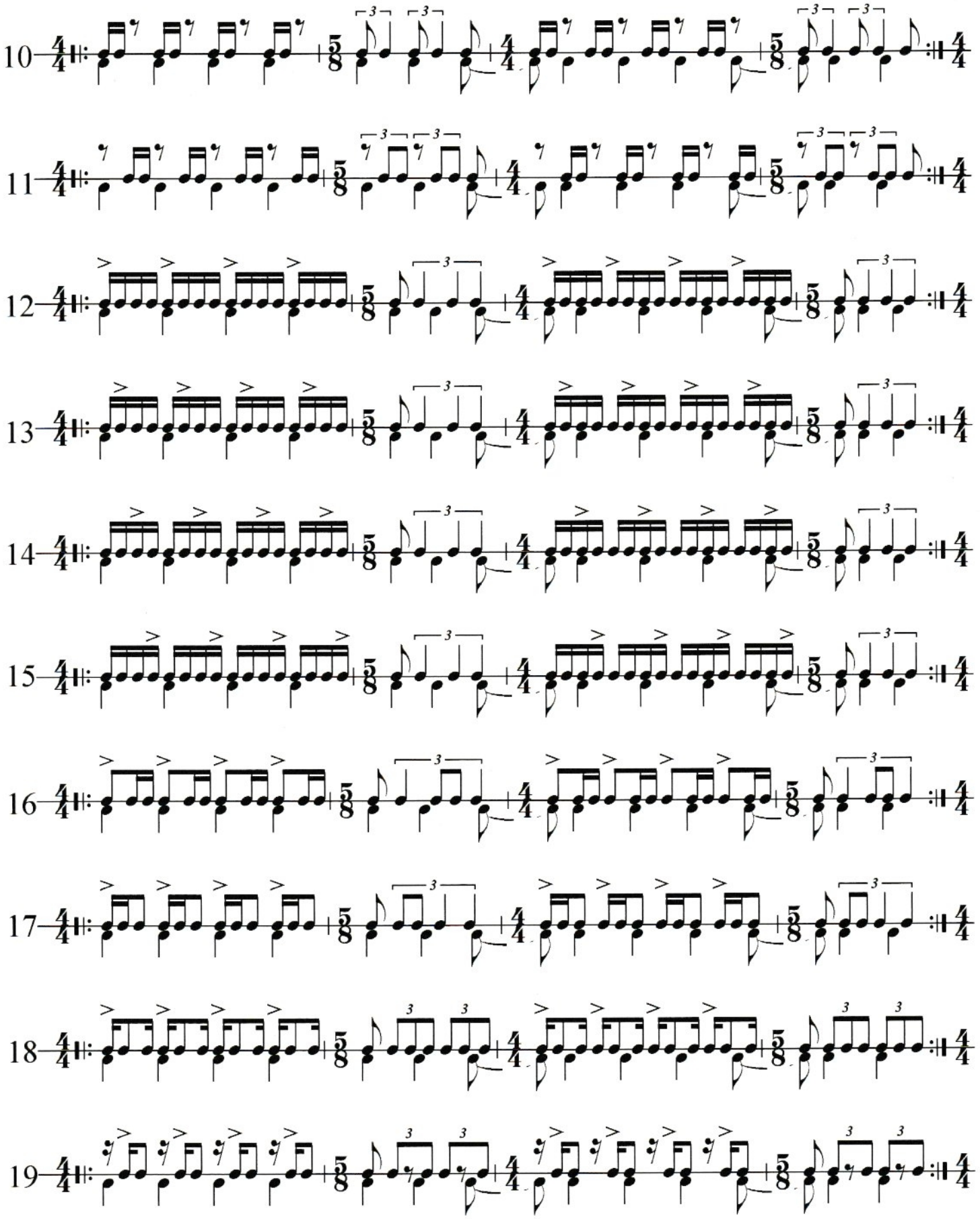
5. Polyrhythmic Shift Measures

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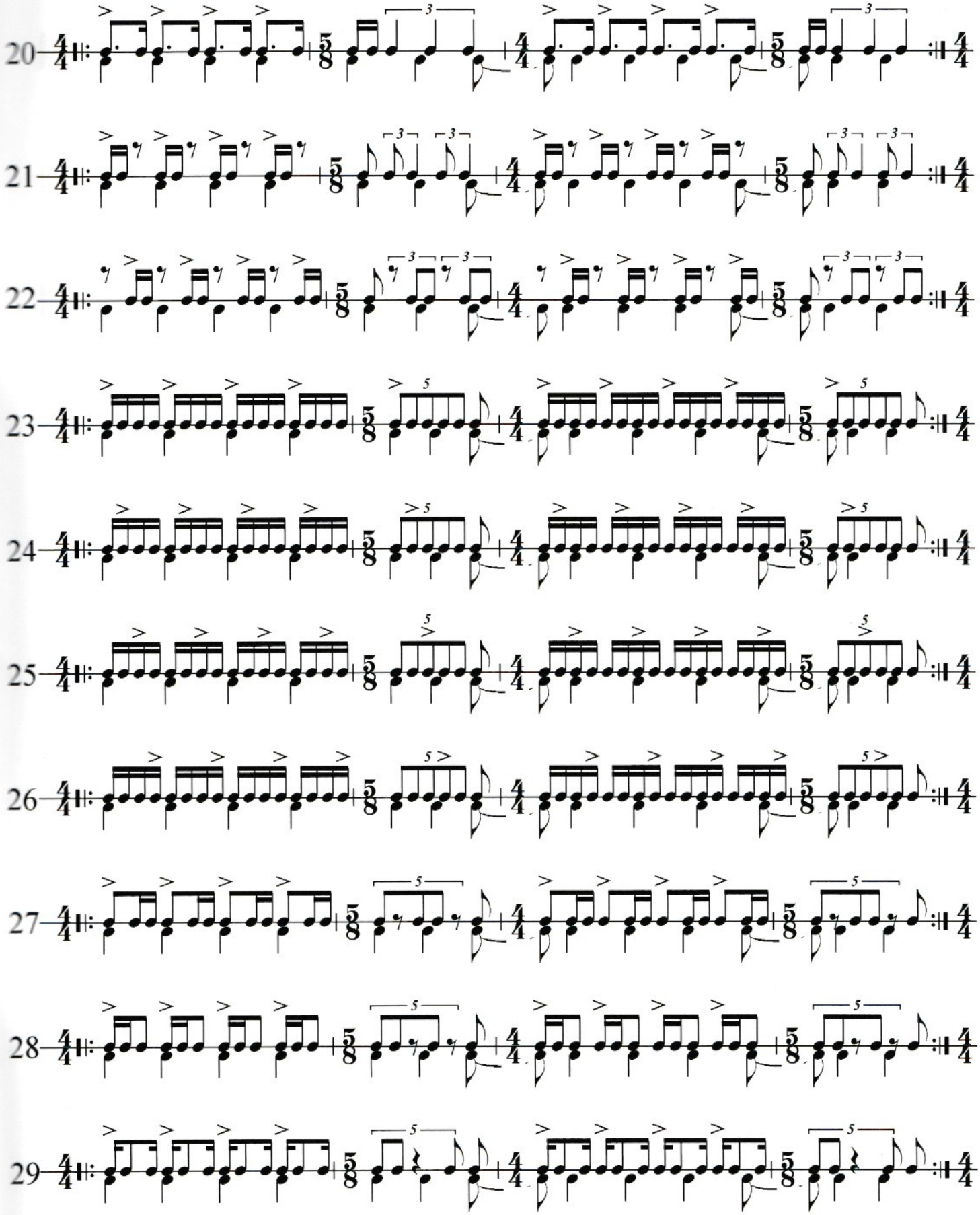
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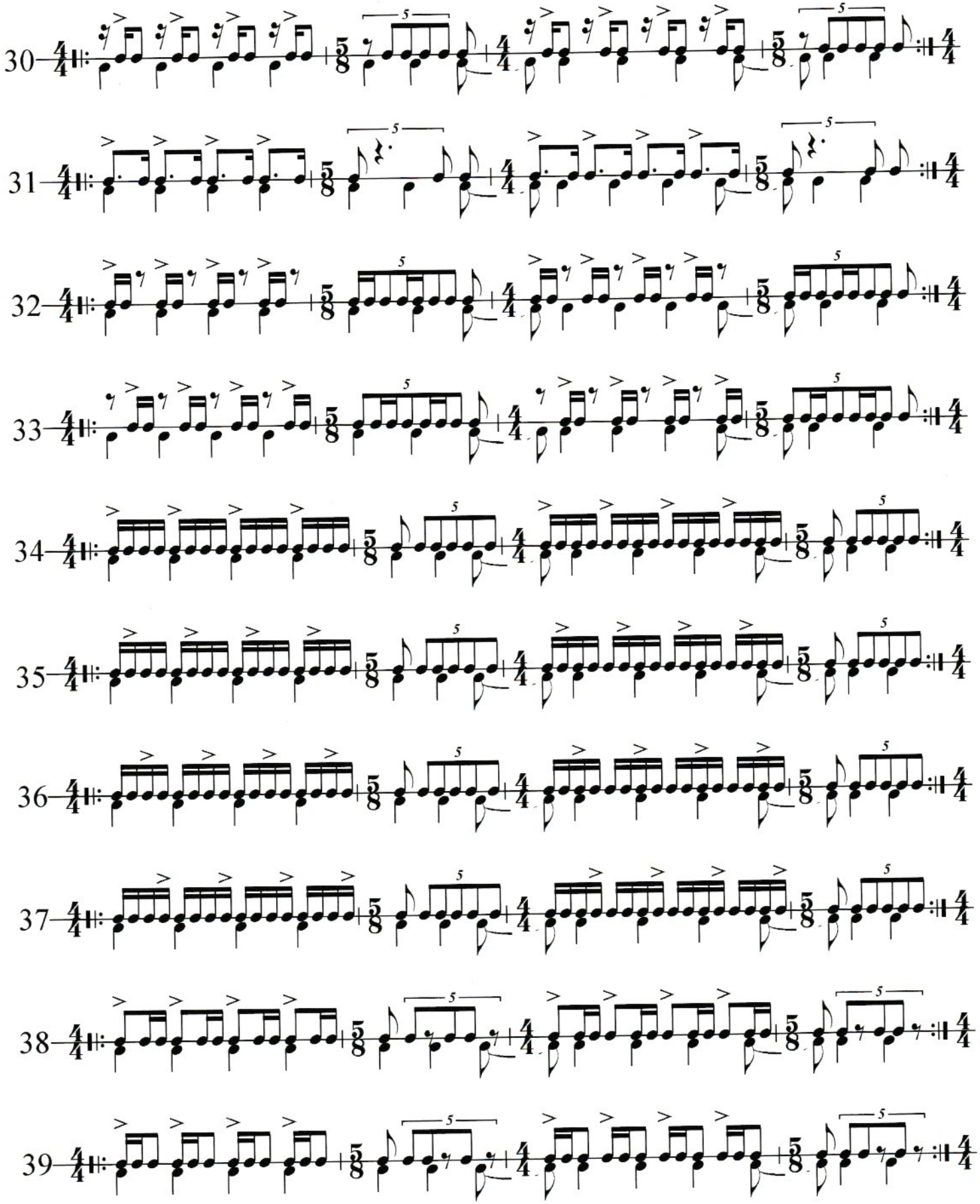
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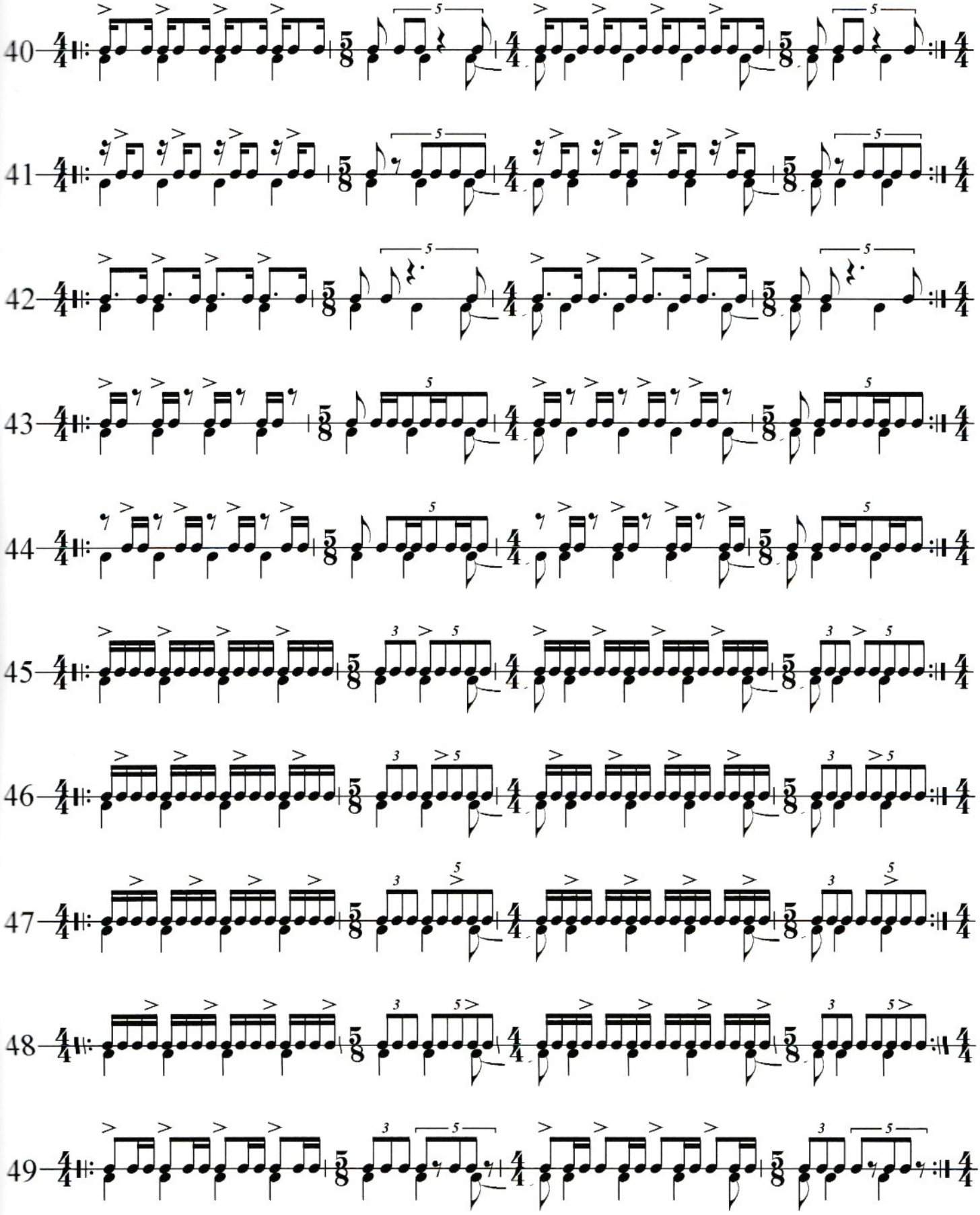
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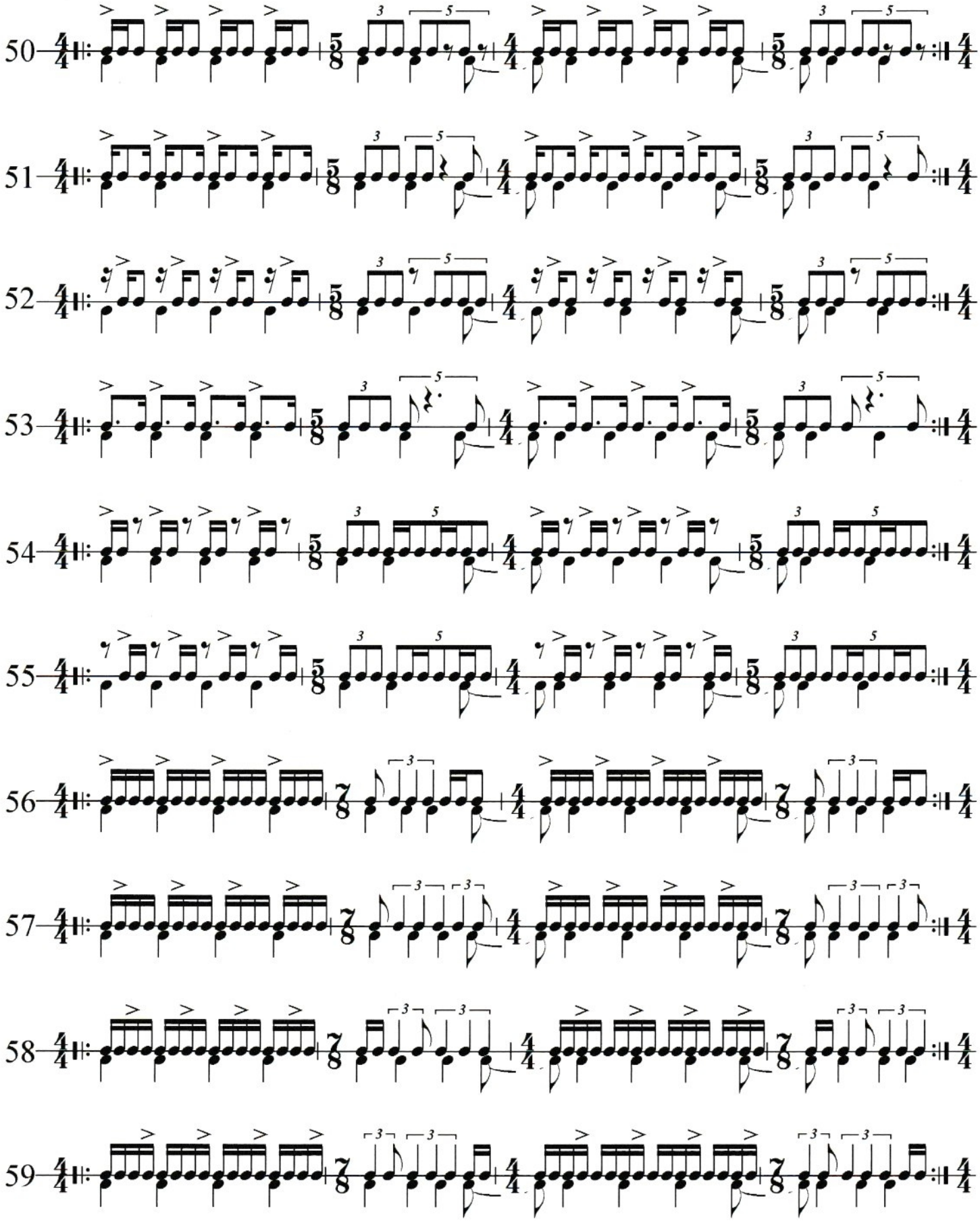
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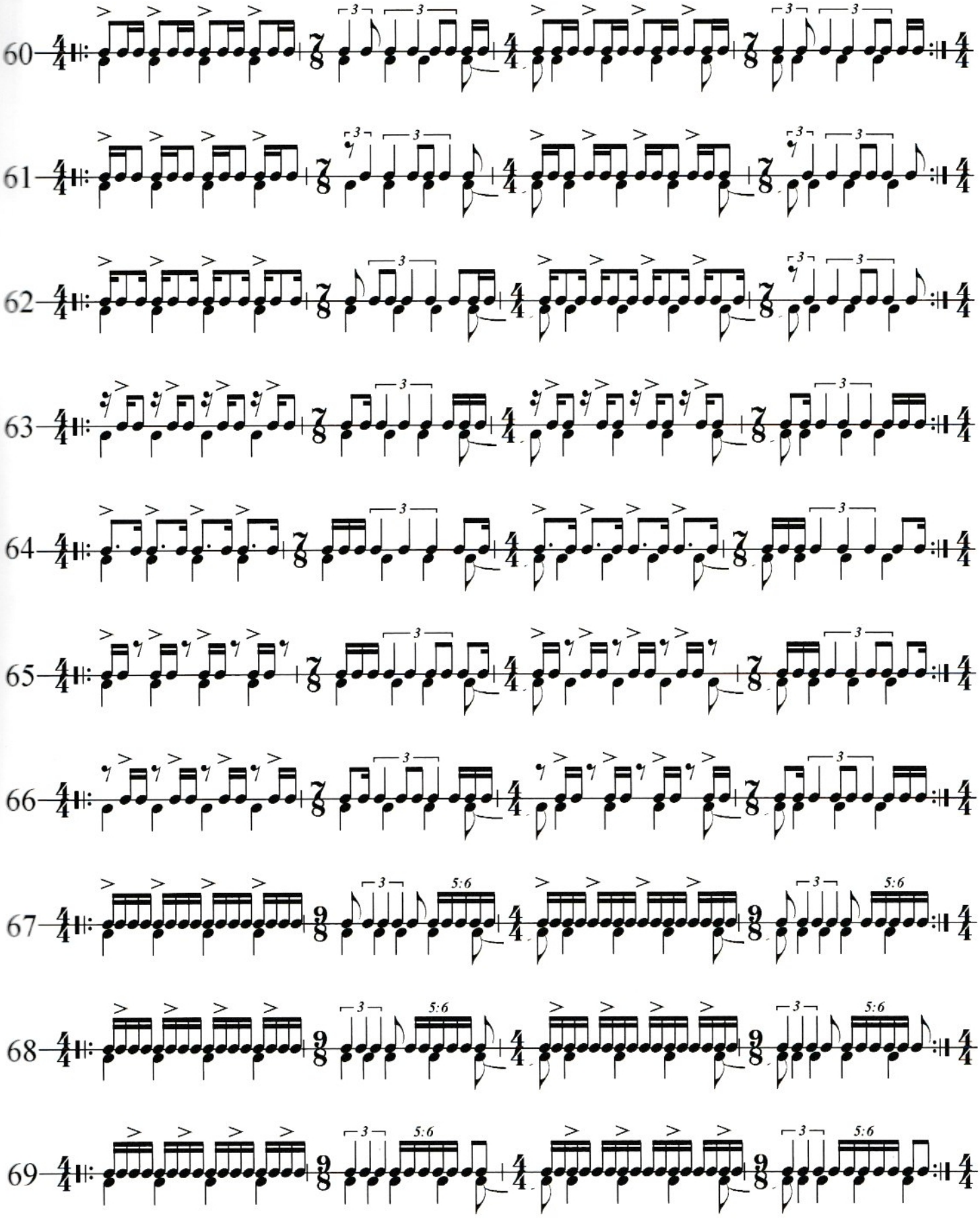
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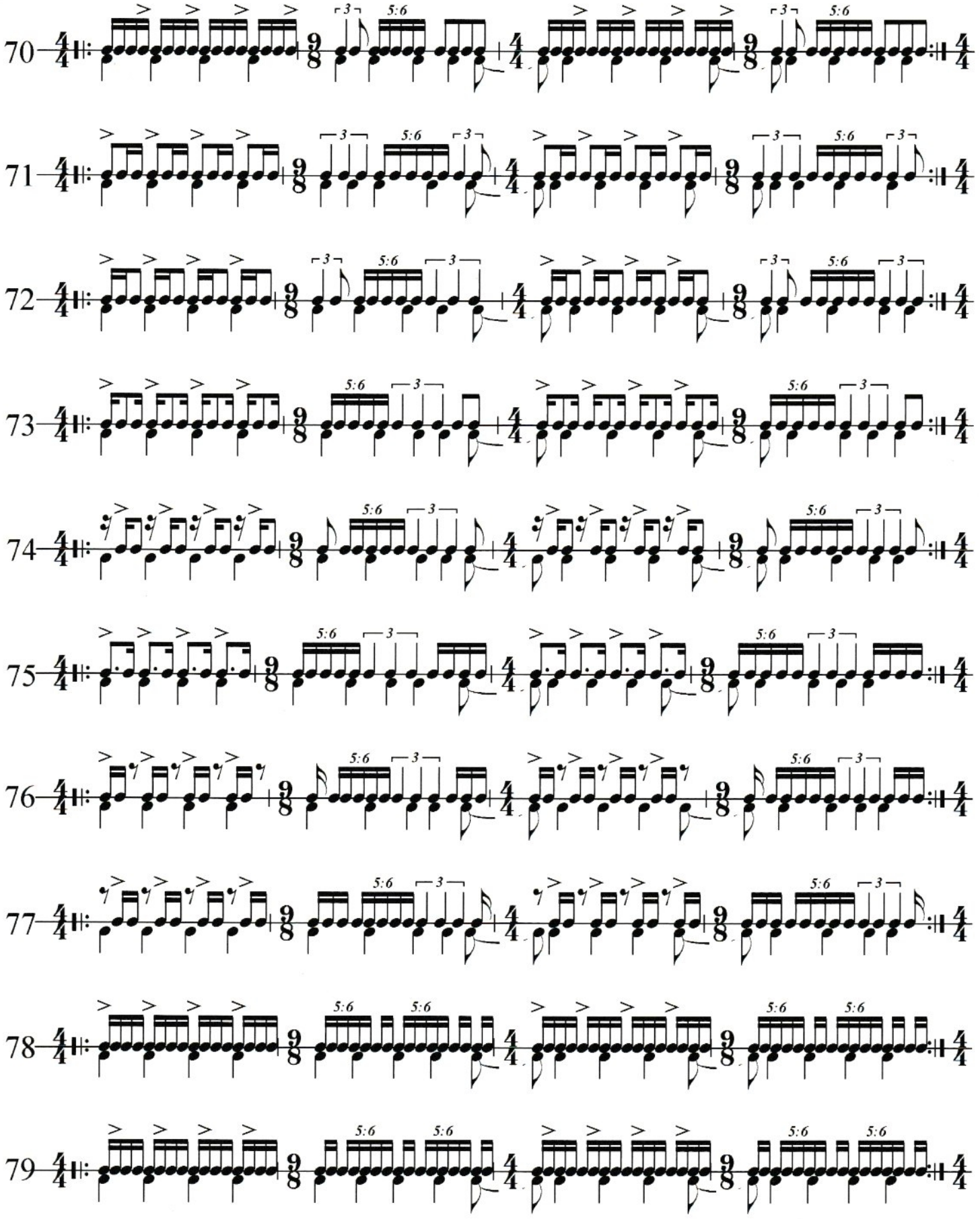
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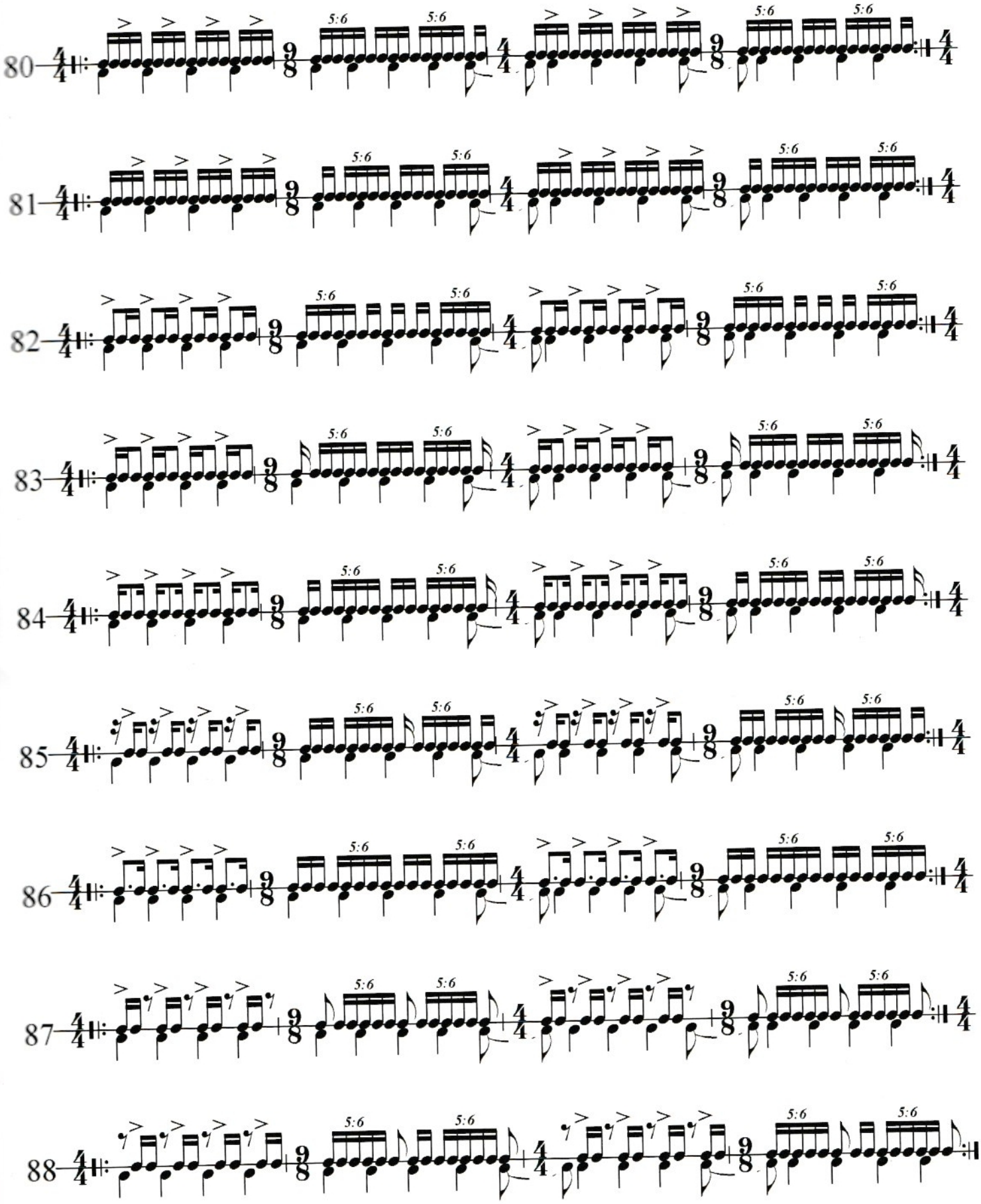
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